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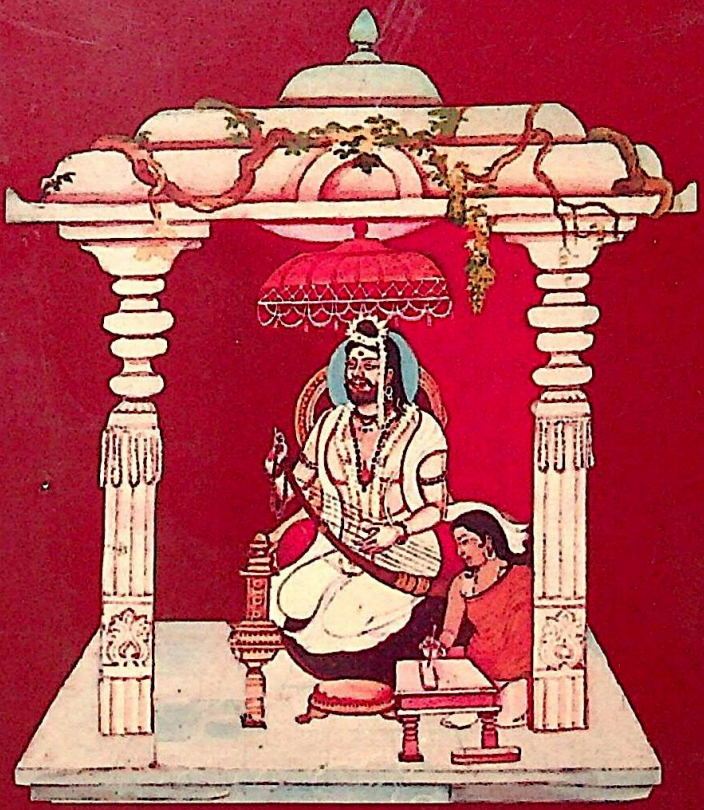
Indira Gandhi National Centre for the Arts

Ācārya Abhinavagupta Millennium Celebration

Ācārya Abhinavagupta

The Genius of Kashmir

15-17 December 2016



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Ācārya Abhinavagupta Millennium Celebration

INTERNATIONAL SEMINAR

ĀCĀRYA ABHINAVAGUPTA

The Genius of Kashmir

15-17 December, 2016

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
C. V. Mess, Janpath, New Delhi – 110001

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प्रकाशमाने परमार्थभाने
नश्यत्यविद्यातिमिरे समस्ते ।
तदा बुधा निर्मलदृष्टयोऽपि
किञ्चिन्न पश्यन्ति भवप्रपञ्चम् ।।

-ईश्वरप्रत्यभिज्ञाविमर्शिनी १.८.६, भास्करी

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पूज्य श्रीश्री रविशंकर जी का पावन सन्देश

भारत ज्ञानी-विज्ञानी संत आचार्यो का देश रहा है। यहां कई ऐसे सन्त-महात्मा हुए जिनके बारे में बहुत लोग जानते ही नहीं। ऐसे ही हजार वर्ष पूर्व एक महान सन्त हुए.. आचार्य अभिनवगुप्त। इन्होंने कश्मीर शैवदर्शन पर बहुत काम किया है। कश्मीर शैवदर्शन का उद्गम किसी को नहीं पता। यह परमात्मा से दिया हुआ मानते है! शिव और शक्ति का संवाद मानते हैं! मगर इसके प्रणेता अभिनवगुप्त ने इस पर समाज में टीका करके जनप्रिय बनाने का काम किया।

ऐसे महान आचार्य अभिनवगुप्त की सहस्राब्दी मनाने के लिए भारत एकजुट हो रहा है। काश्मीर से कन्याकुमारी तक, कामाख्या से कच्छ तक पूरे देश में आचार्य अभिनवगुप्त का संदेश ले जाने का यह एक बहुत अच्छा अवसर है। भारत के कोन-कोने में इस ज्ञान का प्रचार हो। विशेष रुप से काश्मीर के हर बच्चे को आचार्य अभिनवगुप्त द्वारा लिखित व प्रणीत काश्मीर शैवदर्शन के बारे में ज्ञान रखना चाहिए। यह सार्वभौमिक है, सार्वकालिक है और सार्वधार्मिक है।

किसी भी धर्म का व्यक्ति काश्मीर शैवदर्शन को पढ़ कर उस से लाभान्वित हो सकता है। तनाव से ग्रस्त हमारे संसार में काश्मीर के जो आध्यात्मिक फूल हैं उनकी सुगंध की बहुत आवश्यकता है। मैं युवाओं से अनुरोध करुंगा, विशेषकर काश्मीर के हर एक युवा से.. चाहे वो किसी भी धर्म, पंथ के अनुयायी हों.. अभिनवगुप्त का सम्मान करें और उनकी कृतियों को पढें। साथ ही उनकी कृतियों में जो मन की शांति और आत्मोन्नति की बातें हैं उनका अपने जीवन में अनुसरण करें। निश्चित रुप से भारत में यह आध्यात्मिक क्रांति होनी है और भारत से पूरी दुनिया तक आध्यात्मिक क्रांति पहुंचेगी। इससे सर्वधर्म समभाव और सबका मंगल हो, यही कामना है।

श्रीश्री रविशंकर
संस्थापक, आर्ट ऑफ लिविंग
अध्यक्ष, आचार्य अभिनवगुप्त सहस्राब्दी समारोह समिति

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सन्देश

ईश्वर आश्रम
गुप्त गंगा इश्बर,
श्रीनगर, कश्मीर

हर्ष का विषय है कि इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली १७-१७ दिसम्बर २०१६ को काश्मीरीय महामाहेश्वर आचार्य अभिनवगुप्त विषय पर अन्तर्राष्ट्रीय संगोष्ठी का आयोजन कर रहा है जिसमें देश विदेश से अनेक शीर्ष विद्वान् सम्मिलित हो रहे हैं। विभिन्न आलेखों के द्वारा विस्तृत एवं गहन अध्ययन उपस्थित होने जा रहा है। प्रदर्शनी के द्वारा सामान्य जनों का भी आचार्य अभिनवगुप्त के विषय में ज्ञानवर्धन किया जा रहा है।

गुरुदेव का आशीर्वाद आपके इस पुनीत कार्य को निर्विघ्न सम्पन्न करें। मेरी सद्भावना भी आपके शुभकार्य में सदा सहायक रहेगी।

शुभाकांक्षिणी

प्रभा देवी

७ दिसम्बर २०१६

प्रभा देवी

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Message

Thank you for your letter no.KK(Ed.)19/2016 IGNCA dt. 17 October, 2016 informing me of an International Seminar on Abhinavagupta : the Genius of Kashmir, scheduled to be held from 15-17 December 2016. What does one say about Abhinavagupta except to reiterate that he was a genius incomparable. Sitting on the Himalayan heights of Dachigram he introspected on many dimensions of life and philosophy. An amazing number of works attributed to him have influenced the entire fields of philosophy and aesthetics over these centuries.

I have received the concept note and a list of scholars whom you have invited from India and abroad. This is a very impressive list of scholars who have reflected on the genius of Abhinavagupta-related philosophic systems and much else. I have no doubt that the delebrations will be serious and penetrating and the IGNCA will bring out a publication on the basis of the papers presented and the discussions.

I have no doubt that this seminar will be a milestone in the history of the IGNCA's intellectual journey.

Kapila Vatsyayan

29 November 2016

Kapila Vatsyayan
Founder Academic Director, IGNCA

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Message

Priya Sethi

MINISTER OF STATE FOR
Education, Technical Education,
Culture, Tourism, Horticulture,
Floriculture and Parks
Civil Secretariat, Jammu & Kashmir

D. O. No. PS|HMos|Cult|166

Dated 01-12-2016

Message

It gives me immense pleasure to know that **Indira Gandhi National Centre for the Arts (IGNCA)** is observing **Millennium celebrations** of the legacy of one of the tallest figures of Classical India by organizing international seminar on **Acharya Abhinavagupta** entitled **Abinavagupta: The Genius of Kashmir.**

Abhinavagupta a distinguished philosopher, aesthete and saint was one of the most outstanding Acharyas of the monistic Shaivism. He was one of the world's greatest Philosophers and literary critics and a mystic and an aesthetician par excellence.

Abhinavagupta introduced a ninth rasa called Shantam which denotes peace and tranquillity. The versatility of Abhinavagupta was such that his works are even today being researched in over fifty countries worldwide.

Abhinavagupta's contribution is almost unparalleled in Indian intellectual history. His works comprise of various currents of intellectual thinking such as aesthetics, dramaturgy, music, tantra, yoga, literary criticism, devotional poetry, and philosophy of mind. His works fall in into various categories such as commentaries, poems, manuals of religious rituals, philosophy etc.

I congratulate the organizers of this international seminar which enlightens us with respect to the aesthetics and philosophy of Acharya Abhinavagupta and wish them all success in their future endeavours.

Priya Sethi 1/12/2016.

(Priya Sethi)

Place: Jammu

Dated: 01-12-2016

Srinagar Ph 0194-2506364 Fax 0194-2506365
Jammu Ph 0191-2549411 Fax 0191-2549407

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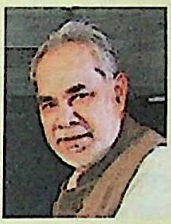
सन्देश



इन्दिरा गांधी राष्ट्रीय कला केन्द्र विभिन्न महत्त्वपूर्ण आयोजनों के माध्यम से आचार्य अभिनवगुप्त के सहस्राब्दी महोत्सव को मना रहा है । इस कड़ी में सबसे पहली राष्ट्रीय संगोष्ठी का आयोजन आचार्य अभिनवगुप्त की जन्मस्थली से आरम्भ करते हुए जम्मू-कश्मीर में स्थित श्री माता वैष्णव देवी विश्वविद्यालय के परिसर में ३-४ सितम्बर २०१६ को हुआ । प्रसन्नता का विषय है कि इस संगोष्ठी में जम्मू-कश्मीर प्रान्त के युवा शोधार्थियों ने उत्साह से भाग लिया और संगोष्ठी में अपने प्रपत्र प्रस्तुत किये । इन प्रपत्रों द्वारा अभिनवगुप्त के कार्यों के विभिन्न आयामों पर प्रकाश डाला गया ।

दूसरी राष्ट्रीय संगोष्ठी : 'आचार्य अभिनवगुप्त सहस्राब्दी : विमर्श' का आयोजन भोपाल के भारत भवन में ४-६ नवम्बर २०१६ को सम्पन्न हुआ । यहाँ भारत के विभिन्न क्षेत्रों से कई विद्वानों ने सम्मिलित होकर अभिनवगुप्त के व्यक्तित्व व कृतित्व पर अपने सुविचारित मन्तव्य प्रस्तुत किए ।

एक और राष्ट्रीय संगोष्ठी का आयोजन २४-२७ जनवरी २०१७ को चेन्नई के कलाक्षेत्र फाउंडेशन में होने जा रहा है ।

'काश्मीरीय महामाहेश्वर आचार्य अभिनवगुप्त' विषय पर केन्द्र अपने दिल्ली परिसर में अन्तर्राष्ट्रीय संगोष्ठी का आयोजन १५-१७ दिसम्बर २०१६ को कर रहा है । इस अवसर पर एक प्रदर्शनी भी लगायी जाएगी । संगोष्ठी में आचार्य अभिनवगुप्त पर शोधरत विद्वान् न केवल भारत के विभिन्न प्रान्तों से सम्मिलित हो रहे हैं अपितु विदेशों से भी कई विद्वान् आचार्यजी के महत्त्वपूर्ण योगदान पर विचार-विमर्श करेंगे ।

मुझे पूर्ण विश्वास है कि केन्द्र के इन प्रयासों से सम्पूर्ण बौद्धिक जगत् में आचार्य अभिनवगुप्त के अवदान का स्मरण तो होगा ही, साथ ही उनके समग्र साहित्य पर पुनः चिन्तन का क्रम प्रारम्भ हो सकता है ।

अन्तर्राष्ट्रीय संगोष्ठी के आयोजन के लिए हार्दिक शुभकामनाएँ ।

रामबहादुर राय

अध्यक्ष, इन्दिरा गांधी राष्ट्रीय कला केन्द्र न्यास

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Indira Gandhi National Centre For The Arts

The Indira Gandhi National Centre for the Arts, (IGNCA) is an autonomous Trust set up by the Government of India under Ministry of Culture. Established in memory of Smt. Indira Gandhi, former Prime Minister of India, IGNCA is visualized as a centre encompassing the study and experience of all the arts - each form with its own integrity, yet within a dimension of mutual Interdependence, interrelated with nature, social structure and cosmology.

This view of the arts, integrated with, and essential to the larger matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the Integral quality of person, at home with himself and society. It partakes of the holistic worldview so powerfully articulated throughout Indian tradition, and emphasized by modern Indian leaders from Mahatma Gandhi to Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in fairs, festivals and lifestyle that has an artistic dimension. The Centre focused its attention on India at the first and initial stage; it has further started expanding its horizons to other civilizations and cultures. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment. The fundamental approach of the Centre in all its work is both multidisciplinary and interdisciplinary.

The work of the Centre is carried through five divisions viz. Kalā Nidhi (Library, Information System & Cultural Archives), Kalā kośa (Research and Publication), Janapada Sampadā (Studies on Life Style and Regional Culture), Kalā Darshan (Dissemination and Projection and Sutradhāra (Administration). It has a well developed Media Unit for audio-visual documentation and film making; Cultural Informatics Lab for Production of CD-Roms, DVDs and developing National Digital Data Bank on Culture.

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Kalākośa Division

Kalākośa Division investigates the intellectual traditions in their dimensions of multi-layers and multi-disciplines. As a research and publication division it endeavours to place the arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural, and theory with practice.

The Indian arts, both in theory(*śāstra*) and practice(*prayoga*), are deeply branches of a single unified living tree of Indian culture. They are sustained by, and in turn nature, other dimensions of life. The worldview has crystallised in some fundamental concepts, which reflect the understanding of the cosmos, of space and time, of the centre and periphery, of the part and the whole, of body, senses and the mind. An interdisciplinary approach is the first prerequisite to interlink the sciences (*Gaṇita, jyotiṣa, Āyurveda*, etc.) with philosophy and with the various branches of the arts. The Kalā Kośa division is committed to exploring these fundamental concepts which reflect a holistic vision, characteristics of the Indian worldview, but whose survival is toady threatened by narrow specialisation. So far, most research has been done in single disciplines or in limited historical periods, but serious investigation into the interrelatedness of all these fields has been lacking. This was conditioned by development in the natural sciences in the 19th century. However modern physics, biology and medicine have already questioned the purely linear approach. IGNCA's approach is fully supported by the latest insights of scientists.

With this in view the division works toward identifying primary concepts, fundamental to the Indian worldview, which have permeated all disciplines and dimensions of life, bringing to light primary textual source material hitherto unknown, unpublished or inaccessible both in the original language as also translation, and placing before future generation the works of the savants who have been pioneers in giving direction and light for comprehending the artistic traditions through a holistic vision, cross-cultural context, and multi-disciplinary methodology.

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Ācārya Abhinavagupta : The Genuis Of Kashmir

Concept Note

Abhinavagupta has been praised and studied like Kalidasa throughout the length and breadth of India. He is a shining example among those Indian figures who though belonging to a regional tradition, profoundly impacted the whole subcontinent. While Abhinavagupta came from the particular tradition of Shaivism that flourished in Kashmir ever since his ancestors were brought from Central India and given *agraharas* to establish a line of scholarship and spiritual practice, he was honoured and respected even in his life time as virtually the greatest acharya of Saiva darsana by the whole country and even described as *kantheshaavataarah* and *saakshaat dakshinaamuurtih* incarnated in Kashmir. The rigour with which his ideas on theatre, music, dance and tantra were studied all over the subcontinent in the subsequent centuries, carries to this day the momentum of interest in his works and personality.

Abhinavagupta captured attention more than any single author in Indian history as the range of disciplines that he mastered and the commentaries that he authored is simply spectacular and unequalled. He is also unique in the sense that while professing Saivism which often implies a renunciatory ideal, became the doyen of aesthetics and arts. He is like Shiva himself who combines in his person both desire and renunciation (*kantaasammishradehopi avishayamanasaam yah parastat yatinaam*), Abhinavagupta, while celibate radiates like a *rasika*. His knowledge manifests not like the dust of funeral pyre or *chitaalepa*, but like moonlight effulgent like his own white clothing.

While being an ascetic attaining knowledge through *svaanubhuti*, like a *grihastha* he raised many disciples or *maanasputras*. Thus he was a complete man who achieved the classical ideas of four *purushaarthas*.

The seminar shall explore the idea of the completeness as seen in Abhinavagupta, an individual belonging to Kashmir but influencing the subcontinent, seeking self knowledge but enjoying the world as beauty.

As the theme of the proposed seminar fits quite well in the mandate of IGNCA of interpreting the unity of all Indian arts coming from its different traditions and regions, the seminar is expected to highlight the contemporary relevance of the works of Abhinvagupta by paying attention to each aspect of his rich contribution and its influence on his

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successors. Eminent Indian scholars from various parts of India are expected to read papers and participate in the discussions along with specialists from different countries viz., Germany, France, UK, Italy, Rome, Austria, Switzerland, Australia, and USA. Young scholars who are presently engaged in their studies on different works of Abhinavagupta in our universities will be invited to attend.

Kashmir Saivism along with the philosophy of Abhinavagupta has recently become popular among academics in India and West. The proposed seminar is expected to provide a significant opportunity for discussing various perspectives related to the subject at one platform.

Contributions of Abhinavagupta will be seen on the following themes, but it is desired that the contributors will focus more on his philosophic and tantric writings:

1. Philosophy & Religion
2. Metaphysics & Epistemology
3. Poetics & Literary Criticism
4. Aesthetics
5. Dramaturgy
6. Historiography
7. Tantra Studies
8. Devotional Literature
9. Performing Arts

An exhibition is also proposed to highlight the personality and contributions of Abhinavagupta to Art and Culture also showing the continuity of his ideas. It will be based on visuals and write ups. The exhibition will first be mounted in New Delhi in December and afterwards will travel to various places in India.

Three more seminars will be held at Shri Mata Vaishno Devi University in Katra (3&4 Sep.), Bharat Bhavan, Bhopal (4th-6th Nov.) and in Chennai (Jan.2016).

A book volume of the contributions shall be published by IGNCA.

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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

KALAKOSA, NEW DELHI

Ācārya Abhinavagupta Millennium Celebration

INTERNATIONAL SEMINAR

ABHINAVAGUPTA : The Genius of Kashmir

15-17 December, 2016

C.V. Mess, Janpath, New Delhi -110001

INAUGURAL SESSION

Auditorium, C.V. Mess

15 DECEMBER 2016

10:00-11:30 am

Welcome Speach :	**Dr. Sachchidanand Joshi** Member Secretary, IGNCA
Special Guest :	**Smt. Priya Sethi** Hon'ble Minister of State for Education, Technical Education, Culture, Tourism, Department of Horticulture, Floriculture and Parks, Jammu & Kashmir
Chief Guest :	**Prof. Kuldip Agnihotri** Vice Chancellor Central University of Himachal Pradesh, Dharmshala
Presidential address :	**Shri Ram Bahadur Rai** President, IGNCA

Tea break 11:30-12:00

Concept Introduction : 12:00-12:15pm

Prof. Bharat Gupt
Trustee and Member EC, IGNCA Trust

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Keynote Address : 12:15-1:30 pm

Prof. Navjivan Rastogi

Topic: तन्त्रालोक : तान्त्रिक संस्कृति की अभिनवगुप्तकृत विश्वकोशीय एकवाक्यता

(Tantrāloka : Abhinavagupta's Encyclopaedic Synthesis of Tantric Culture)

Lunch 1.30 pm

ACADEMIC SESSION I
Conference Room, C.V. Mess (2.30-3:45 pm)

Prof. K.D. Tripathi	**Chairperson**
Prof.Bettina Sharada Bäumer	The Parātrīśikā Vivaraṇa : Anuttaraprakriyā : An Overview and Flashes from the Text
Prof. Lyne Bansat-Boudon	Abhinavagupta's Paramārthasāra : Defence and Illustration of an Underestimated Text

Tea break 3.45 pm

ACADEMIC SESSION II
Conference Room, C.V.Mess (4.00-5:30 pm)

Prof. Bharat Gupt	**Chairperson**

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Prof. Radhavallabh Tripathi	Of Continuities and Changes : Abhinavagupta on Sanskrit Theatre in his Times
Prof. Kamalesh Dutt Tripathi	Significance of Abhinavabhāratī or Nāṭyaveda/ Nātyaśāstra vivṛti : The only Available Commentary on Bharata's Nātyaśāstra : An Exegesis of 'Aesthetic Consciousness ' (Svaprakāśānandamaya-saṃvidviśrānti or Rasa)

6:00 pm

PERFORMANCE

Venue: Auditorium, C.V. Mess, IGNCA

Abhinavagupta Ācāryāya Namaḥ : A Nṛtta Samarpaṇa

Dr. Padma Subrahmaniyam

and artistes of Nrithyodaya, Chennai

16 DECEMBER 2016

ACADEMIC SESSION III

Conference Room, C.V.Mess (10:00-11:30 am)

Prof. Bettina Sharada Bäumer **Chairperson**

Prof. S. Shyamkishore Singh	Concept of Pratibhā in Abhinavagupta's Philosophy
Dr. Ernst Förlinger	The Relevance of Abhinavagupta's Theory of Reality : Towards a Dialogue with Contemporary Physics

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Dr. Mayank Shekhar Bhaṭṭa Tota's Kāvyakautuka and its impact on Abhinavagupta's Aesthetics

Tea break 11:30 am

ACADEMIC SESSION IV

Auditorium, C.V. Mess (10:00-11:30 am)

Dr.Jawaharlal Kaul **Chairperson**

Dr. Mark Dyczkowski	Abhinavagupta's Early Years: The Construction and Exegesis of Anuttara Trika
Dr. Alka Tyagi	Creative Contemplation and Supreme Reality: Bhāvanā and Bhairava in the Vijñānabhairava Tantra in the Light of 3rd Chapter of Tantrāloka
Dr. Shruti Rai	काश्मीर शिवाद्वयवादीय शक्ति की अवधारणाः ज्ञानमीमांसा के सन्दर्भ में

Tea break 11:30 am

ACADEMIC SESSION V

Conference Room, C.V.Mess (12:00-1:30 pm)

Prof. Raffaele Torella **Chairperson**

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Dr. Rajnish Mishra	Literature as Discourse of Knowledge : A Trika Perspective
Dr. Malgarzata Sacha	Imagine the world... Abhinavagupta vis-a-vis the Psychoanalytic Mystic
Prof. Makarand R. Paranjape	Rare Gem of Trika-Vedānta : Abhinavagupta's *Gītārthasaṃgraha*

ACADEMIC SESSION VI

Auditorium, C.V.Mess (12:00-1:30 pm)

Prof. Neerja Mattoo	Chairperson
Dr. Manasvini Yogi	Śānta Rasa the Summum Bonum : Abhinavagupta
Dr. Rekha Navneet	The Ontogenesis of Rasa According to Abhinavagupta : Communion of Feelings in Indian Tradition
Shri Mani Shankar Dwivedi	काश्मीर शैवागमोक्त वर्णमातृका विमर्श

Lunch 1.30 pm

ACADEMIC SESSION VII

Conference Room, C.V. Mess (2:30-3:45 pm)

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Prof. Lyne Bansat-Boudon	**Chairperson**
Prof. Raffaele Torella	Looking for the Matrix of Abhinavagupta's Aesthetic Approach to Religious Experience
Prof. R. Nagaswamy	Tamil Śaivism and Kāśmīrī Śaivism : A Study

Tea break 3:45 pm

ACADEMIC SESSION VIII

Conference Room, C. V. Mess (4:00-5:30 pm)

Prof. Kapil Kapoor	**Chairpersion**
Dr. Sunthar Visuvalingam	Abhinavagupta's Rasa-Aesthetics and Bharata's Sacrificial Theater : 'The Little Clay Cart' (*Mṛcchakaṭika*)
Dr. V Sujata Raju	The Metaphysics of Non-Dual Consciousness : Abhinavagupta and Gaudapāda

6.00 pm

PERFORMANCE

Venue : Auditorium, C. V. Mess, IGNCA

Experiencing the Essence of Lal Vakh

Lalleśvarī : 14th century Saint Poetess of Kashmir

Recitals

Shri Dhananjay Kaul (Vakhs Kashmiri)

Dr. Subhadra Desai (Vakhs Hindi)

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ACADEMIC SESSION IX

in Conference Room, C.V. Mess (10:00-11:45 am)

Prof. Arvind Sharma — **Chairperson**

Shri Giri Ratna Mishra	Mahāmāheśvara Ācārya Abhinavagupta - The Interpreter of Trika as per Vedas
Dr. Geetika Kaw Kher	Contribution of Abhinavagupta to the development of Pratyabhijñā Philosophy
Prof. Ambika Dutt Sharma	अभिनवगुप्त सम्मत वस्तुवाद का खण्डन और स्वतन्त्राद्वैत का मण्डन
Dr. Hari Ram Mishra	Reflections of Abhinavagupta on Aesthetic Experience

PANEL DISCUSSION

in Auditorium, C.V.Mess, 12:00-1:30 pm

Film on **Swami Lakshman Joo**

followed by

Panel Discussion on Continuity of the Tradition

Prof. T. N. Ganjoo, Śrī Rama Śaiva Trika Aśram, Srinagar, Kashmir
Prof. Makhanlal Kukiloo, Ishwar Āshram Trust, Isaber, Kashmir
Dr. Mohanlal Gupta, Harihar Trika Śaiva Ashram, Maheshwar, MP

Conducted by : **Dr. Advaitavadini Kaul**

Lunch 1:30 pm

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VALEDICTORY SESSION

Auditorium, C.V.Mess 3:00 pm

Valedictory Address

Dr.(Smt.) Kapila Vatsayayan

Closing with

Abhinavagupta's Bhairava Stotra

Group Photograph

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Keynote Address

तन्त्रालोक : तान्त्रिक संस्कृति की अभिनवगुप्तकृत विश्वकोशीय एकवाक्यता

नवजीवन रस्तोगी

आधुनिक विद्यार्थी के लिए अभिनवगुप्त के तन्त्रालोक का अध्ययन एक चुनौती भी है और प्रेरणा भी । इसकी रचना भारत की सर्जनात्मक शास्त्रीय मेधा की एक असाधारण उपलब्धि है । असाधारण इसलिए कि वाङ्मय की ज्ञात कोटियों में इसका वर्गीकरण करना कठिन है । परम्परा उसे समग्र आगमिक परम्परा के सार के रूप में और सम्पूर्ण तन्त्र-बोध के ग्रहण के लिए सर्वाधिक प्रामाणिक प्रवेश द्वार के रूप में ग्रहण करती है । तन्त्रालोक का अन्वर्थ (तन्त्र का आलोक) नामकरण कर अभिनव स्वयं अपने ग्रन्थ का मूल्याङ्कन करते हैं । सामान्यतः तन्त्रालोक काश्मीर के शैव त्रिक मत के आकर आगम मालिनीविजयोत्तरतन्त्र की वृत्ति है, जिसे पारम्परिक मानकों की दृष्टि से वृत्ति न होते हे भी अभिनव एक साथ भाष्य, वृत्ति और वार्तिक कहते हैं और जो रचनाधर्मिता के धरातल पर चार प्रारूपों पर एक साथ कार्यरत है- तन्त्र वाङ्मय के संग्रह ग्रन्थ के रूप में, प्रक्रिया या पद्धति ग्रन्थ के रूप में, मानक शास्त्रग्रन्थ के रूप में और सार्वभौम अनुत्तर चेतना के प्रति समर्पणभरी स्तुति के रूप में ।

जब भी संस्कृति का प्रश्न उठता है, उसका सम्बन्ध दर्शन, इतिहास और संस्कृति तीनों से स्वभावतः होता है । गोपीनाथ कविराज की दृष्टि में भारतीय संस्कृति की दो अन्तर्धाराएँ रही हैं- वैदिक और तान्त्रिक, जो एक दूसरे की पूरक होते हुए भी अपनी स्वतन्त्र निजता

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रखती हैं । इस निजता का रूपायन क्रमशः उनकी विश्वदृष्टि की व्यावृत्ति-मूलकता और अनुवृत्ति-मूलकता, प्रवृत्तिनिमित्त का लोकसंरक्षण और आनन्दातिशय-प्राप्ति तथा ज्ञानात्मक व्यापार की अनुसन्धानात्मकता तथा अध्यवसानात्मकता के भेद से होता है । संस्कृति-बोध के लिए प्रस्तावित दो पद्धतियों- तात्त्विक पर्यालोचन की पद्धति को कविराज अधिक सारभूत पाते हैं । तन्त्रालोक को तान्त्रिक संस्कृति की प्रतिनिधि विश्वकोषीय प्रस्तुति कहना वस्तुतः इन दोनों पद्धतियों की एकान्वयिता की प्रतिश्रुति है जिसमें प्रथम पद्धति केन्द्र में है और दूसरी उसकी पोषक बनकर परिधि में ।

अभिनव इस संस्कृति को उसका 'शास्त्र' प्रदान करते हैं । तन्त्रालोक का स्वयं का उद्घोषित लक्ष्य 'तन्त्रतत्त्व' की उद्भावना है । निश्चित रूप से आगम और तन्त्र में भेद है । 'तन्त्र' शब्द से होने वाली समझ भी बहुविध है अतः तन्त्रतत्त्व का पारिभाषिक अनुसन्धान अभिनव की पहली वरीयता है । उस तन्त्रतत्त्व के अनुसन्धान में परम्परागत रूप से उपलब्ध वक्त्र, आम्नाय, मठिका, स्रोतस्, संतति जैसे साधनों, ज्ञान-योग-क्रिया-चर्या जैसे तान्त्रिक विषयवस्तु के मानक विभाजनों या मन्त्र, मुद्रा, पीठ, मंडल जैसे पर्याय विधानों को पर्याप्त न पाते हुए वे इन सबका उपयोग करते हुए भी एक आन्तरिक स्वतः विकसमान पद्धति का आविष्कार करते हैं । उस पद्धति को वह अनुत्तरत्रिक-प्रक्रिया का नाम देते हैं । अनुत्तरत्रिक-प्रक्रिया एक जटिल, संश्लिष्ट और स्वोन्मेषशील प्रक्रिया है जिसका लक्ष्य चरम सत्, अर्थात् अनुत्तर, की ज्ञप्ति करना है । काश्मीर शिवाद्वयवादियों का दर्शन, जिसे सामान्यतः त्रिकदर्शन कहा जाता है का मौलिक आधार त्रिक की तान्त्रिक धारा है। इसका अनुसन्धान अभिनव यद्यपि एक ग्रन्थकुल- मालिनीविजयवार्तिक, परात्रीशिकाविवरण, तन्त्रालोक, तन्त्रसार और तन्त्रोच्चय- के द्वारा करते हैं, तथापि अनुत्तरत्रिक की पद्धति को

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विकसित करना तन्त्रालोक का ही केन्द्रीकृत लक्ष्य ठहरता है। इस पद्धति को विकसित करने में अभिनव 'अध्युष्टसंततिस्रोतों' (अभिनव की स्वोपज्ञ शब्दावली) के सारभूत रस का आहरण करते हैं; तन्त्र-प्रक्रिया, कुल-प्रक्रिया, त्रिक-प्रक्रिया के आन्तरिक विकास का उन्मीलन करते हैं; द्वैत, द्वैताद्वैत, अद्वैत शैव परम्पराओं की द्वार-द्वारिभाव से विकसित होने वाली आन्तरिक एकसूत्रता को उपाय चतुष्टय के प्रारूप में ढालते हुए प्रत्यभिज्ञा की दार्शनिक धारा से एकवाक्यता का आधान करते हैं; तन्त्रालोक को षट्त्रिंशत्-तत्त्वात्मक सृष्टि के सांचे में गढते हुए विश्वात्मकता को भैरव/अनुत्तर में विश्रान्त करते हैं; 'त्रिकों' के ऐतिहासिक और सैद्धान्तिक विकास का लेखा-जोखा करते हुए त्रिक की पारिभाषिक अवधारणा का निर्णय करते हैं; आगम की एकता को प्रसिद्धिमूलक, वागात्मक आगम से प्रारम्भ कर उसकी अभिव्यक्तियों-व्यक्ति तन्त्रों- में त्रिक को प्रतिष्ठित करते हैं; और तान्त्रिक दर्शन का क्रमदर्शनीकरण और तान्त्रिक क्रम का दार्शनिकीकरण करते हुए अभिनव तन्त्र-तत्त्व का प्रतिपादन करते हैं। इस प्रक्रिया में वे इतिहास के गम्भीर सर्जनात्मक बोध और विचारों के सोपानात्मक उद्विकास को एक धुरी पर ले चल सकने की अप्रतिम क्षमता का परिचय देते हैं। इस पूरी यात्रा की सबसे महत्त्वपूर्ण बात यह है कि हम चार प्रकार की समानान्तर धाराएँ साथ-साथ प्रवाहित होते देखते हैं-याग/अनुष्ठानगत, दर्शनगत, साधनागत और सौन्दर्यबोधगत।

तन्त्रालोक का पुनरनुसन्धान अभिनव के एक अत्यन्त महत्त्वपूर्ण अवदान का ही नहीं भारतीय चिन्तन की एक विशिष्ट धारा का फिर से सम्यक् परीक्षण है जिसकी जड़ों को वे अन्तर्प्रवहमान वैचारिक एकवाक्यता से सींचते हैं।

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ABSTRACTS

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The Parātrīśikā Vivaraṇa: Anuttaraprakriyā An overview and flashes from the text

Bettina Sharada Bäumer

The *Parātrīśikā Vivaraṇa* is one of the most important and at the same time difficult and profound works by Abhinavagupta, and in fact the only work that has come down to us which is in the form of a direct commentary (*vivaraṇa*) on a Tantra (*Parātrīśikā*). The latter belongs to the school of *Anuttara Trika*, with the central Goddess *Parā*. Since Abhinavagupta himself has given his *vivaraṇa* commentary the title *Anuttaraprakriyā,* and from the text itself, it is clear that he was attracted by the very first word of the Tantra:

anuttaraṃ kathaṃ deva ....

Thus the *vivaraṇa* is primarily a commentary on *anuttara.*

To Abhinavagupta's fascination with this (brief) Tantra corresponds our fascination with both, the Tantra and his commentary. In the words of R. Gnoli who has published a critical edition and Italian translation of the text: "The truth is that many pages of this commentary are ... among the most beautiful and interesting of the philosophical literature in Sanskrit ... written in a language which is ... always lively and powerful, which reveals the immediacy of the experience and the depth of an original thought attempting to find a way among the limitations of language ..." (R. Gnoli. Introduction p. XII-XIV).

I would add that this text is unique in its depth and originality beyond the confines of Sanskrit philosophy, and in the mystical and philosophical world literature. It has survived the vicissitudes of texts of the Kashmiri Śaiva tradition because of its importance and relevance till today.

The present paper will:

1. Attempt to give an overview of the Tantra and Vivaraṇa without which the individual topics would be out of context. This implies the structure of the text, as well as the hermeneutics or the methodology used by Abhinavagupta. It

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also implies a survey of the most important themes, such as the mysticism and philosophy of language or the Word (*vāk* and *mantra*).

2. A few select topics will be presented, which are not always directly related to the Tantra.
3. Attention will be drawn to stray verses by Abhinavagupta and his summary verses which being highly poetic, are complementary to the extensive prose text.
4. I will present the personal touch of Abhinavagupta which he has expressed here and there in the text, mainly in the introductory and concluding verses, which throws light on his personality as is rarely the case in texts by Sanskrit authors.

Abhinavagupta's Paramārthasāra: Defence and Illustration of an Underestimated Text

Lyne Bansat-Boudon

The *Paramārthasāra* is by no means a minor text in Abhinavagupta's immense corpus of works, as it is sometimes considered to be. On the contrary, it is a remarkable compendium of the Trika doctrine.

The main issue of the *Paramārthasāra* and of the doctrine it expounds is to philosophically establish the precedence of non-dualism over dualism, namely, of Trika non-dualism over Sāṃkhya dualism.

This core meaning is ingrained in the very beginning of the text, namely in verses 2 and 3, which offer the myth of origin of both the treatise and its doctrine. For the specificity of the *Paramārthasāra* is to proudly claim to be the rewriting of an earlier one, of (mainly) Sāṃkhya credentials, that is, the *Paramārthasāra* of âdiśeṣa.

The procedure of rewriting, far from partaking of mere imitation or fruitless repetition, rather partakes of a philosophical strategy which aims at showing how a Sāṃkhya *Paramārthasāra* finds its achievement in a Śaiva *Paramārthasāra*, in so far as the monism of the latter solves the dualistic apery of the former.

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Then starts an extremely lucid and didactic exposition of the Trika main philosophical issues, which we will examine: in which way the doctrine is a *svātantryavāda*, how it distinguishes itself from the *śānta brahmavāda*, what is the Trika doctrine of the double error, the central place given to *ahantā*, and so forth.

Above all, however, the entire textual strategy aims at a defence and illustration of *jīvanmukti* against those who object to the notion on the basis of its being an oxymoron.

We will further examine how the philosophical discourse is permeated with the tenets of the esoteric dimension of the system, i.e., the crucial theme of the *antaryāga*, which includes mantric practice and āgamic yoga.

Of Continuities and Changes: Abhinavagupta on Sanskrit Theatre in his Times

Radhavallabh Tripathi

Abhinavagupta views the theoretical and practical aspects of the text of Bharata's Nāṭyaśāstra in the context of *pravāhanityatā*, i.e., the continuity of the traditions as reflected in his own times. To him the text itself is *pravāhanitya* – it documents the first performance and then takes into account the changes, innovations and new practices introduced in the line of disciples (*śiṣyaparamparā*). Since the text is basically meant as a manual for the actors, it naturally reflects the theatre practices continuing since the ages. Abhinavagupta envisages their continuity in his own present, examining them in view of the actual performances as seen by him. He is very much rooted in the tradition and yet takes into account the contemporaneous. It is proposed to explore the Abhinava's exegesis of Bharata' text in view of the living traditions of theatre in his own times.

Commenting in the episode of Lord Śaṅkara's instruction to Bharata for incorporating the Kaiśikī vṛtti, Abhianvagupta says that even the performance of Raudra Rasa requires the grace and beauty of Kaiśiki otherwise it will not convey the aesthetic experience. This observation

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by Abhinava is definitely based on his knowledge of contemporary theatre practice. Bharatamuni has explicitly said that his sons or disciples are unable to render Kaiśikī vṛtti. Therefore assimilation of the graceful style in the performance of terror does not simply fit in the theatre which Bharata had been doing before he went to present his performance before Lord Śiva. The idea of incorporating Kaiśikī or graceful style even in the performance of Raudra Rasa must have developed at a later stage and Abhinavagupta was aware of or might have seen the performances of plays abounding in Raudra Rasa (like *Veṇīsaṁhāra*, which he cites quite often) in which the grace of Kaiśikī also percolates along with the dominance of forceful and vigorous style.

In a number of places in Abhinavabhāratī, Abhinavagupta drops subtle hints about the actual theatre practices of his times. For example, when it is said that one of the gods handed over the fan to Bharata's troupe, Abhinava suggests that the fan is useful in the season of summer. He must have seen some actor or actress using the fan as a device to suggest the experience of heat during the course of a performance.

Abhinavagupta might have seen the stage performance/performances of Śrīharṣa's Ratnāvalī. His analysis of quadruplets in the propitiatory verse (*Nāndī*) of Ratnāvalī suggests the experience of an actual performance. He adjusts this verse as *catuṣpadā Nāndī*. Similar is his interpretation of *bali* as a drawing made by grains, whereas in the text of the Nāṭyaśāsra it means an offering.

In his remarks on the types of theatre-house, Abhinava is aware that all the eighteen varieties of the theatre are not in use during his times. But then he says that they were in use during the earlier times, and even if they are not utilized during his times, they may be purposeful for the coming times. This brings out Abhinavagupta's vision of the eternal and the contemporary in theatre.

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Significance of Abhinavabhārati or Nāṭyaveda/Nāṭyaśāstra vivṛti: The only Avilable Commentary on Bharata's Nāṭyaśāstra: an Exegesis of 'Aesthetic Consciousness' (Svaprakāśānandamaya-saṃvidviśrānti or Rasa)

Kamalesh Dutt Tripathi

Abhinavagupta, the great philosopher, Tantric, critic, an exponent par excellence of the Indian Theory of Art and Literature beauty, a poet and performer himself, one of the finest jewel of the ancient Indian Intellectual tradition and great thinker of the 11th century kāśmīr is credited with not only several original works but with a number of great commentaries as well. His commentary on Nāṭyaśāstra (Nś) titled Abhinavabhārati or Nāṭyaveda/ Nāṭyaśāstra vivṛti is an important works its own kind. It is the only commentary on Nś in its theoretical as well as practical aspects. Its significance lies in its unique approach which combines expositions of the Nāṭyaśāstric exegesis from metaphysical, ontological, and epistemological approach on one hand and providing the historical evolution of Nāṭyaśāstric tradition on the other. It presents the view of not only the earlier commentators but also offers a graphic account of the practice aspect of theatre and music contemporaneous to his time.

As a commentator, Abhinavagupta evolves a methodology to be employed generally to all the commentarial works, at the same time the norms specifically relevant to the text he chooses for his own interpretation. The methodology, for instance, may vary from locana on Dhvanyāloka to Vimarśinī and vivṛti Vimarśinī on Īśvarapratyabhijñā and Vivaraṇa on Paratrīśika in keeping with nature of the text to be commented on. As a general rule he adopts the method to delve deep into the concepts. For instance, he unfolds the inner meaning of the words by offering the etymology, grammatical derivation and there from he goes deeper into the concepts. He unfolds the inner consistency of

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the text by revealing the propriety of each word and sentence of the text. He moves from words to words, sentence to sentence, chapter to chapter and thus underlines the consistency of the whole text. He is equally alive to the problem of the accuracy of the reading of text and therefore records the correct reading and mentions the textual variants wherever they are needed.

The Abhinavabhāratī is specially important for throwing a flood of light on the performative dimensions of the theatre and music prevalent in the first half of the eleventh century. It is important that in the latter centuries some of the greatest scholars of dance, drama and music carry forward his tradition. These scholars are Śārdātanaya, Śārṅadeva, kallinātha and a few others. The paper tries to explore, of course briefly, the dimensions of the Nś as revelled by abhinavahuptapāda in his celebrated work Abhinavabhārati or Nāṭyaveda/Nātyaśāstra vivṛti and shows how an exegesis of 'Aesthetics Consciousness (Svaprakāśanandamaya-saṃvidviśranti) emerges in the celebrated commentary'.

Concept of Pratibhā in Abhinavagupta's philosophy

S. Shyamkishore Singh

Ācārya Abhinavagupta was a sage (Yoginibhu), philosopher, polymath and aesthetician of Kāśmīr (Śāradāpīth of the ancient times), who lived from the second half of the 10th century to the first quarter of the 11th century. He was, philosophically, a øaiva Monist (Śaiva Advaitin) who maintained that everything in the objective universe is the manifestation of Sadāśiva Māheśvara who by dint of Paràpratibhà Śakti or Svatantryaśakti created everything a new. The concept of Pratibhà is a core concept in his philosophy and aesthetics. He discussed this concept in the mystical (i.e. yogic experience),

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religious, metaphysical and aesthetic aspects. The use of Pratibhà in the aesthetic context is based on his metaphysical standpoint.

Abhinavagupta adopted Bhatta Tauta's definition of Pratibha : Prajñā navanavollekhaśālinī pratibhāmatā ("Poetic creative imagination is that consciousness which shines with ever new scintillation"). He compared Parā-pratibhā, the Supreme Power of Śiva, which eternally resides in Himself revealing the entire creation in the process of self-revelation (Ābhāsa) to Kavi-pratibha, the poet's imaginative (creative) vision to which the whole poetic world is presented. He reiterated Ānandavardhana's statement that "in the infinite world of poetry the poet is the true and sole creator (Prajāpati), and he is pleased to see it grow and transform". (Apāre kāvyasaṃsāre kavirekaḥ prajapatiḥ/ Yathāsmai Rocate viśvaṃ tathedaṃ parivartate) – Dhvanyalokalocana; Benaras edition; p.498

Pratibha has its source in the blissful state of the poet's mind (Rasavesa) and realizes its fulfillment in the heart of the reader (Sahṛdaya) with the relishing of aesthetic experience (Rasāsvādana). Pratibhā works as the creative faculty in the poet's mind, and it functions in creating taste in the heart of the appreciative reader. Hence, pratibhā dwells in both the poet and the appreciative reader.

At the mystic level of spiritual realization, Pratibhā helps the Yogic practitioner to enter into higher and higher planes of spirituality. Pratibhā raises a practitioner from the level of individuality to the state of Saḍvidyā, a state which is known as Śaktitattva. Such a person becomes liberated because he becomes one with Śiva. Abhinavagupta has dwelt in depth on this issue in Tantrāloka.

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The Relevance of Abhinavagupta's Theory of Reality: Towards a Dialogue with Contemporary Physics

Ernst Fürlinger

Religions and philosophies have always asked fundamental questions: What is the beginning of everything? What is reality? What are time and space? What are the fundamental components of the universe? What is consciousness? And so on. Today, the modern physics searches for answers to these and other questions with empirical observation and theoretical research. In the last 100 years it has reached a breathtaking progress and breakthrough in the area of the macrocosm, in the fields of astrophysics and cosmology as well as in the microscopic area, the field of quantum physics. With the 'superstring theory', a basis has been developed to formulate a unified 'theory of everything', by understanding all sub-atomic particles and fundamental forces as vibrations of super-symmetric strings. More and more, physics reaches out into areas of reality which are invisible, e.g. the concepts of strings, extra dimensions in which strings are swinging, multiple universes, dark matter and dark energy. At the moment, all these theoretical models cannot be observed or examined empirically. In any case, the new discoveries and models expand our horizon, challenge our previous view of the world and blow up any deterministic and mechanical understanding of the universe.

What is the role of philosophy and spirituality in the context of this new, immense picture of the world presented by natural sciences? Do they have any role to play in the changing view of the universe? Is the worldview of the Trika School of any meaning and importance today, in this regard? Or is this pre-modern Indian tradition only interesting from the perspective of cultural and religious history or spiritual practice?

The paper argues that the insights and reflections of Abhinavagupta's work are relevant today. They could be discovered in a new way, if they are read together with the present findings of physics. It has the

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potential to contribute to the present search for a fundamental, overall frame for the separate discoveries and findings of physics in the last decades, and further to a deeper understanding of the world. Abhinavagupta's thinking according to the *Tantraloka* can be understood as a 'unified theory of reality' which describes the unity of the human person (the cognitive subject), all sentient-insentient existences (object), and the 'highest reality' with its force, the origin and core of everything. His non-dualistic system could therefore suggest a structure of interpretation, which could eventually complement the theoretical framework of contemporary physics and could account for its deeper meaning.

The paper deals mainly with three questions:

(1) What could be examples of potential links between the experience of reality of Abhinavagupta and elements of the contemporary physical models, especially the model of superstring theory?

(2) What could be essential elements of Abhinavagupta's contribution in such an exchange with modern physics?

(3) What are difficulties and hermeneutical requirements for such a dialogue between Trika, a medieval Indian school of thought and contemporary theoretical physics, in order to avoid a superficial comparison?

Bhaṭṭa Tota's *Kāvyakautuka* and its impact on Abhinavagupta's aesthetics

Mayank Shekhar

There are moments of intellectual achievement that can't be measured. They deserve recognition and serious engagement. Bhaṭṭa Tota [sometimes, Bhaṭṭa Tauta] and his pupil Abhinavagupta are two such illustrious thinkers of early medieval India who shaped the debate of Indian aesthetical tradition to a large extent. The writings of Abhinavagupta through the sheer power of conceptual richness and

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rigorous philosophical ideas have attracted scholars from across the globe. The scholarship on this thinker has acknowledged the complex entanglement of philosophy, aesthetics and mysticism. It is hardly an exaggeration to state that both the thinkers are transformative figures in the long history of Indian aesthetics. Paying ultimate homage to Abhinavagupta, Arindam Chakrabarti calls the study of Abhinavagupta's arguments "a form of self-transforming meditation, a tasting of the tranquillity of repose."

It is possible to suppose that no knowledge production happens in isolation even in case of the most innovative thinkers. Any new aesthetic theory on closer inspection shows a close relationship with the past either in form of contestation or acceptance or a combination of both. Abhinavagupta's aesthetics emerges in a similar dialogue with the past and takes a new direction keeping with the demands of his time. As sources on Indian aesthetics prior to Abhinavagupta are quite scant, his literary treatises in which he encapsulates the earlier theories offer us some crucial historical as well as intellectual understanding of the development of his theories.

In this paper, I will delineate the early genealogy of Abhinavagupta's thinking around aesthetics through the extent to which he draws earlier sources, particularly from his teacher, Bhaṭṭa Tota whose enormous impact on Abhinavagupta is not so far acknowledged partly because of the loss of his text entitled *Kāvyakautuka* and partly the way his contribution remains overshadowed by that of Abhinavagupta

Abhinavagupta's Early Years: The Construction and Exegesis of Anuttara Trika

Mark Dyczkowski

It is well known that Abhinavagupta's career unfolded in three phases. In the first he mostly dedicated himself to Trika *śaivism*; in the second to poetics and dramaturgy and in the third to the philosophy of the Pratyabhijñā. The focus of this paper is on the first phase of his career.

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During these, his early years, he wrote three outstanding works that have come down to us. These are, in chronological order, the *Parātrīśikāvivaraṇa*, the *Mālinīvijayavārtika* and the *Tantrāloka* which he supplemented with summaries. I will argue that he wrote these works with the intention of constructing and elaborating his own Trika system we may refer to as Anuttara Trika. This he did maintaining a close continuity with the forms of Trika *śaivism* that preceded his own in such a way his work represents both the acme of their development and a Trika*śāstra* in its own right. This paper will argue the case for this view by observing the hermeneutical stratergies Abhinava adopts to achieve this and the novel (*abhinava*) insights he expounds in the course of constructing his Anuttara Trika in these works.

Certainly, even from the very beginning we do not discern anything less than the extraordinary greatness of the genius of the young Abhinavagupta who may well have been in his 20s when he wrote the *Parātrīśikāvivaraṇa* and probably completed the *Tantrāloka* in his thirties. Nonetheless, his works display clearly observable signs that he is growing and, as his knowledge and insight extends, his goal and the way to achieve it become more lucid. His personal growth is matched by the exponential expansion of the scope of his work which is mirrored in the Trika system he is expounding. Accordingly, in the *Tantrāloka* his sources have grown manifold with respect to his previous works. These include major Trika scriptures such as the *Siddhayogīśvarīmātā*, the *Triśirobhairavatantra* and the *Devyāyaāmala* along with many more Kaula and Krama sources than before. He draws extensively for the first time from Siddhāntāgamas and their great exponants. In addition he presents many teachings he has received directly from his teachers, especially "*śambhunātha*. Above all, his focus is now clearly fixed on the *Mālinīvijayottara Tantra* which serves as the underlying framework that largely structured the *Tantrāloka* and the praxis of Anuttara Trika (*anuttara ṣaḍardhārthakrama*) it teaches.

This exponential growth of Abhinava's sources is surpassed by the contribution of his brilliant personal insight that transforms what could

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be just a massive compendium of references (*saṁgrahagrantha*) from Tantric sources into a *śāstra* in its own right and a complete Tantric system. He achieves this in two ways. One is by a clever application of traditional models that served Tantric schools to relate themselves to other schools and their scriptures by locating them in hierarchies with themselves at the top. In the *Mālinīvijayavārtika* Abhinava establishes how Trika is the culmination of the upsurge of consciousness which discloses itself through the freedom of its innate power of reflective awareness as it articulates itself progressively through the outpouring of the currents of scriptural revelation. Trika, at the summit of these currents, encompasses them all. Thus, Abhinava is free to make full use of all of them, each at their own level and set in relation to each other.

The other way he builds his Trika is through his personal insight. One may hazard to say that this contribution is comparable to that of scripture itself. Accordingly the paper will seek to identify major new concepts and contributions to pre-existing ones Abhinava has made in these works and how they serve in the construction of his Anuttara Trika. Examples are the concepts of 1) Anuttara; 2) the four levels of Speech and their accommodation of the range of reality levels generated through the deployment of the energies of Mantra; 3) the physiology of the cognitive experience of sentiment, psychic intensity, beauty and sexuality; 4) the phases and forms of emission (*visarga*); 5) the transformation of three types of penetrative absorptions (*samāveśa*) into three categories of practice and that of Anupāya beyond them; 6) the concept of Anupāya as including also that of the immediate transfer of consciousness from master to disciple; 7) a new formulation of the doctrine of empowerment and grace (*śaktipāta*); 6) the formulation of a way to realisation through knowledge of scripture, above all his *Tantrāloka*; 7) a new formulation of the soteriological function of intuitive insight and the creative imagination (*bhāvanā*) through the development of intuitive non-conceptual consciousness; 8) the classification on this basis of types of teachers; 9) its application to theories of perception, language, action, subjectivity, concept formation, epistemology, and the experience of consciousness and

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existence itself; 10) its application in the development of novel perspectives on the function and nature of ritual action modelled on that of consciousness.

This paper is not concerned with a detailed exposition of these concepts. Rather, the aim is simply to identify Abhinavagupta's personal, novel contributions and how they serve in the construction of his Anuttara Trika.

Creative Contemplation and Supreme Reality: Bhāvanā and Bhairava in the Vijñānabhairava Tantra in the light of 3rd Chapter of Tantrāloka

Alka Tyagi

This paper aims to explore the episteme associated with 'Bhairava', the Supreme Reality and the praxis of 'bhāvanā', creative contemplation to attain the Supreme Reality as it is exposited in Kāśmīr Śaivism.The questions, central to this paper, are: "what is the epistemological dimension of 'Bhairava'?", and "why is "Bhāvanā" considered as the most important part of the means that could be adopted to attain the Bhairava nature?".

In different religious contexts in Hinduism,'Bhairava' appears as a form (a mythological god), a phenomenon, a state of awareness and the Highest Self. In Kāśmīr Śaiva system, the term 'Bhairava' represents all the above while at the same time it also an important constituent in their theory of cosmogony. My aim here is to exposit the whole range of epistemological connotations of Bhairava as given in the ancient text of Vijñānabhairava Tantra in the light of Ācarya Abhinavgupta's Tantrāloka.

Like Bhairava, 'bhāvanā' is also a very significant concept in Kāśmīr Śaivism. The concept of 'bhavana', however is strongly present in many other religious streams. For instance, the notion of 'bhāvanā' forms the basis of most important form of Hindu worship, the

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'Ṣodaśopacara Pūja' or the sixteen-act worship. In every act of devotional worship, 'bhāvanā' along with faith are the necessary ingredients.' Bhāvan' is also at the core of 'Kādi' line of Śākta tantric praxis. A whole text of *Bhāvanopniṣad* prescribes creative visualisation of various components of individual being as the components of Śri Chakra which in turn is a creative representation of Supreme Goddess, Mahā Tripurasundari. Closest in affinity to Kāśmīr Śaivite connotation of bhāvanā is the concept of Mahāmudrā in Buddhist Tantras. Mahāmudrā includes visualisations which help the aspirant to attain Bodhicitta i.e. identification with the divine form of the deity. In a different context, David Schulman in his book, *More than Real* describes 'bhāvanā' to be the creative/generative cause of all creative activity in the fields of arts, music, theatre and painting.

In Kāśmīr Śaivism, bhāvanā is used as an intermediary aid to help the mind to take a leap beyond itself. If Bhāvanā is the Supreme mystical knowledge, then bhāvanā is the praxis mode to attain it.

Jaideva Singh in introduction to his edition of the Vijñānabhairava Tantra describes how 'bhāvanā' is a form of 'vikalpa', a 'thought construct' but a 'Śuddha vikalpa', 'pure thought construct' in comparison to the thought-crowds in an ordinary mind. This 'Śuddha vikalpa' trains practitioner's mind to focus and helps it to replace all other 'vikalpas' in such a manner that finally even this 'Śuddha vikalpa' is also dropped and the self abides in the Highest Bhairava Self.

My primary sources for this paper here are the Vijñānabhairava Tantra and Vol.1 of Abhinavgupta's Tantrāloka. I have chosen these texts because here we find the best exposition of not only the epistemology of Bhairava but also the spiritual praxis necessary for attaining the Bhairava state. These texts characteristically define esoteric nature of Bhairava the all encompassing Supreme Reality. They also give description of yogic practices involving 'bhāvanā' or creative contemplation.

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काश्मीर शिवाद्वयवादीय शक्ति की अवधारणा : ज्ञानमीमांसा के सन्दर्भ में

श्रुति राय

काश्मीर शिवाद्वयवादी दर्शन आगमिक धारा से निर्गत एक दर्शन विशेष है। अतः आगमिक धारा के अनेक मूलभूत अवधारणाओं मे से शक्ति की धारणा का ग्रहण इस शिवाद्वैतवादी दर्शन मे भी है । उल्लेखनीय है कि यहां शक्ति मात्र एक सामान्य अवधारणा ही नही है बल्कि इस दर्शन के मूलभूत संरचना की निर्माण में एक केन्द्रीय प्रत्यय के रूप में योगदान करती है। इस दर्शन का ऐसा कोई भी पक्ष नही है, जहाँ इस धारणा के बिना किसी सिद्धान्त की स्थापना हो सके। अतः इस शक्ति नामक सिद्धान्त के अतिव्यापक स्वरूप का निरूपण विभिन्नता के साथ शिवाद्वयवाद में प्राप्त होता है। जैसे इच्छा, ज्ञान, क्रिया, शिव की पांच शक्तियां, विश्वमयता की दृष्टि से दो शक्तियाँ- चित्शक्ति, स्वातन्त्र्य शक्ति एवं ज्ञातृत्वशक्ति, कर्तृत्वशक्ति, प्राणशक्ति, मालिनी-मातृका शक्तियाँ इत्यादि। इन अनेक शक्तियों में से दर्शन के दृष्टिकोण से ज्ञान तथा क्रियाशक्ति अत्यन्त महत्वपूर्ण है। काश्मीर शिवाद्वयवादी महान् तान्त्रिक तथा दार्शनिक "उत्पलदेव तथा अभिनवगुप्त" ने दोनों को ही चैतन्य की परिचायक स्वरूप मे स्थापित किया है। इनके अनुसार, ये दोनों शक्तियाँ एक ओर महेश्वर का आविष्करण एवं दूसरी ओर सीमित प्रमाता के ज्ञानात्मक व्यवहार की प्रक्रिया को स्वरूप प्रदान करती है। इस लेख में ज्ञानशक्ति के सीमित प्रमाता के ज्ञानात्मक व्यवहार की परीक्षा की जायेगी। ज्ञानशक्ति के स्वरूपघटक शक्तियों- स्मृति, ज्ञान और अपोहन, जो कि मिलकर नानात्व की स्थिति संभव बनाती है, की भी परीक्षा की जायेगी, क्योंकि इन तीनों के बिना ज्ञानमीमांसीय ज्ञानशक्ति का स्वरूप स्पष्ट ही नही हो पायेगा। ज्ञानशक्ति के स्वरूप का विकास उत्पलदेवकृत ईश्वरप्रत्यभिज्ञाकारिका तथा अभिनवगुप्तकृत ईश्वरप्रत्यभिज्ञाविमर्शिनी, विवृत्तिविमर्शिनी इत्यादि दार्शनिक ग्रन्थों में हुआ है। अतः इन्ही ग्रन्थों को मुख्य आधार बनाकर इस विषय की परीक्षा की जायेगी।

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Literature as Discourse of Knowledge : A Trika Perspective

Rajnish Mishra

The nature of literary discourse and the knowledge it constitutes have been some of the pertinent themes in the shared domain of literature and philosophy. Philosophers and poeticians in both the traditions, Indian and the Western, have debated and have expounded their theories vis-a-vis their schools of thought. However, literature has always been viewed as a discourse of knowledge and also as a *dṛṣṭāmata* to the Vedic/ *Āgamic* philosophy. Now there are certain issues regarding the nature, constitution, process and reception of this knowledge discourse. What is the nature of a literary discourse? What relationship and what place a literary discourse holds in the taxonomy of Indian verbal discourses (*vāmmaya*)? To what extent literature is an autonomous discipline and how does it assimilate both *loka* and *Śāstra* in its wider and multi-layered domain? The *Nāṭyaśāstra* is perhaps the first text to initiate and foreground such fundamental issues which have further been expounded by Mah- *ā*māheśvara *Śrī* Abhinavaguptapādācārya. In his celebrated commentary *Abhinavabhāratī* at least in three places (*Nāṭyaśāstra* I.1 and I.117 and then in the context of exposition of the *rasa-sutra* in *Nāṭyaśāstra* VI.6) he essentially draws our attention on the category of knowledge and cognitions and how literary experience, a form of knowledge, cannot be enumerated under any of them. Hence there is an argument regarding the extra-ordinary nature of this experience (*a-laukika*).

The paper examines the issue of literary knowledge/art-experience in the context of *Kāśmīr Śaivism* with the specific reference to the philosophical/tantric works of *Śrī* Abhinavagupta. The concepts like *saṃvit*, *hṛdaya*, *vāk*, *pratyabhijñā*, spanda etc. are some of the pertinent concepts that form a framework of such analysis.

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Imagine the world...
Abhinavagupta vis-à-vis the Psychoanalytic Mystic

Malgarzata Sacha

Both the western and Indian philosophies tend to devaluate imagination: for the former, imagination being at best relegated to the realm of aesthetics and as such conceived as an artful fancy generator; for the latter, like Advaitavedāntavādins and Vijñānavādins, conceived as a phenomenon inevitably concealing reality and distorting our knowledge. With the advent of the Śaivādvaitins, like Utpaladeva and Abhinavagupta, imagination has been elevated to the status of the spontaneous and free (*svatantra*) creative expression of both the divine and mundane subjects; in the case of the latter - impoverished and limited due to his or her own identificatory habits. The western romantic philosophy idea of imagination understood as both productive and reproductive organizer of the human world has been recently revived in the speculations of some contemporary psychoanalysts classed, somewhat metaphorically, as 'the psychoanalytic mystics'. The most original thinker among them is, perhaps, Wilfred R. Bion. The scope of this paper is to discuss the possible convergence points between Abhinavagupta's and Bion's ideas of 'imagination'. The starting point of this discussion might be Abhinavagupta's statement that for the mundane subject (*paśu*) the objects exist inasmuch as they rest on a mental construction (*vikalpa*; see: ĪPV, vol. II, p. 263). In the terms of the particular mentalistic Bion's cosmology one can say that we 'dream out' our world whose essence ('O') is ultimately not to be known by means of any mentalizing act. For both thinkers the world is to be imagined, but we may ask what this universal imaginative rendering consists in. If everything is a matter of mental construction then have we still got the instruments to discern between dreams, hallucinations and percepts? According to the Śaivanondualists the veridicality of our percepts versus various other forms of mentalizations, like hallucinations, fancies etc. is to be defended by upholding a real self-presentation of

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the Śiva principle as the world substance. The related discussion we might find already in Somānanda's *Śivadṛṣṭi*. Intuitionis the proper means to align the mundane subject's imagination with the Śiva's spontaneous creative play. According to Bion, 'O' lies beyond the grasp of the external senses and is only experienced by an inwardly receptive sense organ, intuition.

Rare Gem of Trika-Vedanta: Abhinavagupta's *Gitārthasaṃgraha*

Makarand R. Paranjape

Gitārtha-Saṃgraha, though available to us in at least three translations, remains relatively little-known in Abhinavagupta's oeuvre. The original text was edited and republished in Sanskrit over hundred years ago along with other commentaries by Wasudev Laxman Shastri Paniskar in the Nirnaya Sagar edition of 1912. Subsequently, Swami Lakshmanjoo published another edition in 1933 from the Chowkhamba Vidya Bhavan. The first English translation, although incomplete, was by Arvind Sharma (Brill, 1983). Afterwards, Prabha Devi, a direct disciple of Swami Lakshmanjoo, translated it into Hindi. The first complete English translation by Boris Marjanovic was published by Indica books in Varanasi in 2002. Abhinavagupta's commentary on the Gita requires a knowledge of his other works, not to speak of Trika philosophy, Buddhism, and Tantra. Besides, the Kashmiri recension of the Gita also differs from what has come to be recognized as the standard text. To summarise Abhinavagupta's unique contribution to our understanding of the Gita is thus fraught with pitfalls. Yet, given that his own commentary is called "saṃgraha," with each chapter ending with a summary verse, one might hazard something of an abstract. What sets Abhinavagupta apart is that he offers a vigorous re-reading of the text from a Trika point of view, thus modifying significantly the Sankaradvaita position, which gives paramountcy to knowledge over action. Abhinavagupta's interpretation has been described as *jñāna-karma-*

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sammuccayavada though Arvind Sharma argues against it. That is why it is important to remember that though many of us consider the Gita as a text of Karma Yoga, Abhinavagupta stresses *jñāna* or knowledge too. Right action for him thus goes hand-in-hand with wisdom. This balanced or integral approach had perhaps to wait a thousand years to be revived by Sri Aurobindo in *Essays on the Gita,* given that the interregnum was given over largely to ecstatic devotion of Sri Krishna as the Godhead.

Shanta Rasa the Summum Bonum: Abhinavgupta

Manasvini M Yogi

Shanta rasa is the rasa of rasas according to Abhinavgupta. All rasas emerge and go back to one rasa and that is the rasa of tranquility (shanta) rasa. This Rasa would represent the path of freedom from involvement with the world, the path that leads to the fourth stage in life – i.e Moksha, which no other rasa from the remaining eight rasas as enumerated by Bharata Muni can. This Rasa can be experienced when one is stabilized in life. Through this Rasa a person stretches the transcendental possibilities of aesthetic experience. Abhinavgupta gives Shanta the supreme place. His defense of Shanta consists largely of demonstrating the possibility of its practical implementation on the stage in terms of motivation, etc. Abhinavgupta considers this Rasa to underlie the other eight Rasa. Abhinavgupta's poetics reduces literary experience to a single Rasa, which is Shanta Rasa and he considered the number of Rasas as nine.

His attribution of divinity to arts led him to his conclusion of Shanta Rasa as the ultimate rasa. My concern in this paper will be that shanta rasa does not arouse any emotion as the other eight rasas do. There is no action and no emotion, so why Abhinavgupta included this in the list of rasasa? For a very long time it was not regarded as rasa because it was regarded as ni-rasa.

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The Ontogenesis of Rasa According to Abhinavgupta : Communion of Feelings in Indian Tradition

Rekha Navneet

The focus of this paper is to contextualise and expound upon the emotional responses to the works of art like poetry, and to the genesis of aesthetic delight thereof referred to as *Rasa* by Abhinavgupta. I have also endeavoured to correlate the explanation of rasa with the concept of disinterestedness, as initiated by Kant and the notion of empathy propagated by Hume in the western tradition. The pivotal point of the paper is that in Abhinavgupta's explication of *sādhāranikarana*, one could trace a semblance to the present day psycho-analysis of an aesthetic delight which is purged off any selfish interest and any ulterior motive. Rasa theory, as advocated by Abhinavgupta primarily focussed upon a thorough investigation of emotions and communication of feelings of the artist and empathising beholder(s) i.e., through the ontogenesis of aesthetic experience articulated as the rasa. I have referred to M.Hiryanna's Art Experience to substantiate my thesis, and am proposing the following:

Abhinavgupta argues against 'personalising or individualising' the emotions, and has strongly advocated a commune of feelings in his theory of *sādhāranikarana*.He vehemently argued that these emotions are definitely not the emotions of an actor himselffor the simple reason that he is acting like someone else and not really passing his lived life through the emotions that he manifests. He concludes- and-this conclusion stood his theory remarkably out -that these emotions should not be associated with any 'particular person' but should be understood as emotions belonging to the 'general mass of humanity. Elaborating the connection between the art and experience of it through a link that binds emotions, but not two individual agencies in particular, Abhinavgupta establishes against the popular theory at that time that this kind of identification with a generalised concept of a human interaction at the level of emotions and feelings cannot be

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called an imitation under any circumstances. It has to be expounded in terms of a felt experience of an 'unparalleled delight' and not an intellectual cognition in the conventional sense.

काश्मीर शैवागमोक्त वर्णमातृका विमर्श

मणि शंकर द्विवेदी

किसी भी सम्प्रदाय में साधना का द्वैविध्य देखने को मिलता है - बहिरङ्ग एवं अन्तरङ्ग । भारतीय संस्कृति के परिप्रेक्ष्य में बहिरङ्ग साधना के प्रकाशक ग्रन्थ निगम अर्थात् वेद हैं और अन्तरङ्ग साधना के बोधक ग्रन्थ आगम अर्थात् तन्त्र हैं। तान्त्रिक वाङ्मय में आगम और निगम की उत्पत्ति का स्रोत शङ्कर या शङ्करी के वक्त्र को स्वीकार कर आगत और निर्गत शब्दों को दोनों में भेद का आधार माना गया गया है । आगमशास्त्र को शैवदर्शन का मूल स्रोत माना गया है । यह दैवीज्ञान माना जाता है जो कि गुरु-शिष्य परम्परा से चला आया है । स्वयं भगवान् शिव आगमों में स्रष्टा एवं वक्ता कहे गये हैं । काश्मीर शैवागमों में मालिनीविजयोत्तरतन्त्र, स्वच्छन्दतन्त्र, विज्ञानभैरव, परात्रिंशिका, नेत्रतन्त्र, स्वायम्भुवतन्त्र, रुद्रयामलतन्त्र, नैश्वासतन्त्र, शिवसूत्र, आनन्दभैरव, एवं उच्छुष्मभैरव मुख्य माने जाते हैं।

भाषा के रचक तत्त्वों में वर्णों का स्थान सर्वप्रथम माना गया है,क्योंकि वर्ण ही भाषा के उत्पादक होते हैं । वस्तुतः भारतीय परिप्रेक्ष्य में वर्णों द्वारा भाषा के उत्पन्न होने सम्बन्धी बात करना तो एकाङ्गी ही होगा क्योंकि भारतीय वाङ्मय में भाषा को नित्य मानने वाले सम्प्रदाय भी विद्यमान हैं । अतः यहाँ वर्णों को भाषा के सूक्ष्मतम ईकाई के रूप में प्रतिपादित कर उन वर्णों से शब्द, शब्दों से पद एवं पदों द्वारा वाक्यों की रचना का प्रतिपादन किया गया है, जिन वाक्यों का प्रयोग भाषा के रूप में किया जाता है । अतः भाषाविज्ञान की दृष्टि से भाषा के बनने में वर्णों का प्राथमिक योगदान होता है । भाषा में प्रयुक्त होने वाले वर्णों/अक्षरों को मातृका कहा जाता है । चूँकि वर्ण/अक्षर ही भाषा के उत्पादक होते हैं, अतः मातृका स्थानीय होने के कारण वे 'मातृका' कहलाते हैं । काश्मीर शैवागमों में वर्णों का बीज एवं योनि के रूप में द्विधा विभाजन प्राप्त होता है । अकारादि स्वर वर्णों को बीज तथा ककारादि व्यञ्जन वर्णों को योनि से अभिहित कर बीज को शिवरूप एवं योनि को शक्तिरूप माना गया है । काश्मीर शैवागम में

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वर्णसमाम्नाय का वर्णन मातृका एवं मालिनी के रूप में प्राप्त होता है, जिसमें वर्णों की संख्या तो समान (५० या ळ के साथ ५१) होती है लेकिन इन वर्णों के क्रमों में भिन्नता होती है । प्रस्तुत शोधपत्र के माध्यम से काश्मीर शैवागम में मातृका एवं मालिनी के रूप में विवेचित वर्णमातृका के स्वरूप को उद्घाटित करने का प्रयास किया गया है।

Looking for the matrix of Abhinavagupta's aestheticapproach to religious experience.

Raffaele Torella

Scholarly research on Abhinavagupta has mostly viewed his works as divided into two distinct lines (or even phases), the philosophical-religious one and the aesthetic one, occasionally crossing each other. This paper aims at basically unifying these two aspects and considering aesthetics as the very core of his religious worldview. But where does this aesthetic attitude to life come from? The answer we are proposing hinges on Abhinavagupta's social extraction. Being a Rājānaka he belonged to the aristocratic class with open access to the royal court, the locus of kāvya and aesthetic speculation connected with it, and, moreover, the place where grace, subtle nonchalance and dissimulation of effort were praised as specific qualities of the aristocrat vis-à-vis the heavy labour of the vulgar man. But perhaps it is possible to go even farther by interpreting the radical paradigme change which took place between Somānanda and Utpaladeva - this latter being the cardinal figure of the whole Śaiva Advaita – in the light of the social distance of their respective milieus: Somānanda is a Bhaṭṭa, while Utpaladeva is a Rājānaka. And Rājānakas will be all the stars of the Paramādvaita constellation: Utpaladeva's disciple Rāmakaṇṭha, (most probably) Abhinavagupta's teacher Lakṣmanagupta, Abhinavagupta himself, his main disciple Kṣemarāja, his commentator Jayaratha, etc.A Rājānaka was even the last great figure of modern Trika, Swami Lakṣman Joo…

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Tamil Śaivism and Kaśmir Śaivism a study

R. Nagaswamy

The śaiva system of Tamilnad has a special place in the history of Śaivism because of the enormous literature available in Tamil language from very early times. It is generally, called *"Śaivasiddhānta"* or Āgama Saivam which denotes it's essential characteristics. The earliest reference to Siva's nature is found in a poem of Saṇgam age, first century CE, in which Siva is praised as most ancient God, who remains constantly reciting the four Vedas and six angas. The hero of the poem is referred to as a descendant of Śaivas who performed all the Vedic sacrifices then known. Evidently the earliest Śaivam was Vaidika Śaivam in Tamilnad centred around the Kaveri basin. Also the Buddhist Tamil text Manimekhalai giving various philosophical systems, assignable to 2nd -3rd century CE refers to highly developed nature of Saiva philosophy. However the greatest outpouring of devotional Tamil literature, over ten thousand Tamil poems by the Saiva saints especially the four Saiva saints Appar, Sambandar, Sundarar, Manikkavacakar and Thirumular consisting of over ten thousand verses made the whole length and breadth of Tamil country as the land of Saivas. That is between 6th and 10th century CE when they sang the in temples and before their presiding deities which are recited even to this day. They form the back bone of Tamil Śaivism. This body of literature shows the Śaivism is out and out Vaidika Śaivam, referring constantly to Siva as the embodiment of Vedas and Vedic sacrifices. Sambandar was born in Vedic Brahmana family. performing Vedic rites without fail daily and yet sang over 4200 songs in all meters and musical *rāgas* then known. When he was confronted with the Jains, ridicule of Vedas and Vedic sacrifices, he openly challenged them for contests and won signal victory over them. He frequently refers to Siva expounding Vedas and also the Agamas to the saints. He refers to Eighteen Puranas and all the philosophic concepts known. Saint Appar belonged to a cultivators family. who had sung over 3000 Tamil songs and sings like

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Sambandar the Vedic Śaivism, blended with Āgamic precepts. He gives even translations of many Vedic passages in lovely Tamil that shows he was equally a master of Vedas. It is a sterling example of Tamil Śaivism that accepted the vedantic concept of equality of all souls. their access to liberation. irrespective of birth or status. These two saints belonged to the first half of 7th century. A study of their songs shows that the Tamil Śaivism was deeply embedded in Vedas with a happy blend of the Āgamas which fall back on Vedas in their philosophical stages.

It is known that there are 28 main Agamas mainly divided into two groups one consisting of ten Agamas claiming independent authority for their tenets and the second forming eighteen Agamas rooted in Vedas. The study shows there was no difference in the time of the Tevaram saints, which seems to us as a later growth.

We may have to see monumental temples of the Pandya rulers of the Madurai region. and the Pallava rulers of Kanchi. The Pandya Arikesari in his inscription says he built several temples to Siva Chandra Sekhara. and himself performed Vedic sacrifices. and invited a Vedic scholar from Chola country who was a vedantin and also a Siddhantin. That was in 7th century. In the early eighth century the great Pallava ruler who built the marvelous Kailasanatha temple of Kanchi refers to his love of Vedas (*trayi patha*), the Āgamas as his guiding principles (*Āgama pramanaḥ* was one of his titles) mentions for the first time, he was a follower of Saiva Siddhanta marga. whose all impurities (maladies)were cleaned (an allusion to the Siddhanta Saiva philosophy). A study of this and the monumental great temple of Tanjore show the Vedic base and the Agamic external form, again both remaining inseparable. Chola mahadevi is a small village established in the time of Rājarāja. which records an endowment for the exposition of Advaita Vedanta and Sankara's system integrated into Saiva temple culture.

The Kāśmiri master philosopher Abhinavagupta was a contemporary of Rajaraja Chola when the great temple was coming up. Besides Vedas. Agamas and Puranas the Nātyaśāstra tradition has assumed equal importance in the temple philosophical system. The hundred and

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eight *nāṭya karanas* portrayed in the great temple and also the appointment of 400 dancing girls and a vast troupe of musicians, vocal and instrumental, become a significant part of temple architecture in Tamil country. At this point we may have to explore the impact of "Pratyabhijñā" school of Śaivam on the Tamil system when the great temple was coming up. Abhinavagupta was alive and his expositions were yet to reach Tamil Nadu.

But within three hundred years that it was intensely studied in Tamilnad is quite explicit. In the first half of 14th century came the great work Sarva*darśana saṅgraha* by Sāyaṇa Mādhava. It cites extensively from various Kāśmīrī texts and masters. like *ŚivaSūtras*, *Śiva- Dṛṣṭi* of Somānanda Nātha pāda (whom he called Paramaguru.). *Kriyādhikāra*, Vasugupta. and *Tattvārthasaṅgraha-adhikāra*, summing up the "pratyabhijñā" system. Sāyana Mādhava says this system has been dealt with in detail by Abhinavagupta and others. thus indicating that Abhinavagupta was held as the greatest exponent of this system. This and other points arising from this study will form the subject matter of this presentation.

Abhinavagupta's rasa-aesthetics and Bharata's sacrificial theater: 'The Little Clay Cart' *(Mṛcchakaṭikā)*

Sunthar Visuvalingam

As a ritual performance, the brahmanical sacrifice (yajña), around which the semiotics of Vedic life revolved, could be undertaken only by twice-born upper-castes and officiated exclusively by trained orthodox Brahmins. Participation of otherwise excluded lower castes was ensured through transposition on to public festivals, popular pilgrimages and their mythological backdrop, (antinomian) tantric praxis and soteriology, etc., and especially the all-inclusive classical theater (nāṭya). Abhinava declares that the 'stage manager' (sūtradhāra), though of lowly (śūdra) caste, deserves to be addressed as 'Ārya' because he is fully initiated (dīkṣita) into the innermost secrets of Bharata's nāṭya-veda.

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My comprehensive hermeneutics of 'The Little Clay Cart' (Mṛcchakaṭikā) shows how this 'profane' (prakaraṇa) drama not only remains a yajña in disguise, but helps clarify the inner meaning and purpose of this foundational Vedic institution. The dīkṣita state of the (royal) protagonist (nāyaka) as sacrificer (yajamāna) has been split off into his indispensable equal and alter ego, the 'great brahmin' (mahā-brāhmaṇa). While provoking laughter that punctuates the play's aesthetic surface, this clown's 'follies' serve to cloak his transgressive role as bearer of the sacred enigma (bráhman). The 'evil' (duṣṭa-baṭuka) dimension of the dīkṣita's embryonic regression has been more fully developed in the even more ridiculous figure of the villain Śakāra, whose (ritual) complicity with the (not so) 'guileless' buffoon is repeatedly underlined by the plot. Falsely accused, Cārudatta, the substitute victim, is reprieved at the very moment when 'evil' king Pālaka is slain, just as he is about to immolate the sacrificial goat. Abhinava's cryptic declaration that the vidūṣaka deploys 'the semblance of the comic' (hāsyābhāsa) that nevertheless generates humor (hāsya) confirms that this foremost exponent of radical tantric esotericism entertained a profound understanding of the underpinnings of profane theater that is only hinted at in his otherwise encyclopedic commentary on Bharata's founding treatise.

Sheldon Pollock has gleefully 'exposed' Abhinava as a 'plagiarist' who "shamelessly" (mis-) appropriated Bhaṭṭa Nāyaka's explanation of the universalization (sādhāraṇīkaraṇa) of aesthetic relish (rasa) on the ritual (mīmāṁsaka) model of the impersonal generalization of the Vedic injunction to perform the yajña. Nāyaka's crucial insight is known to us, however, only through his successor's attribution by name and generous acclaim, even while simplifying and streamlining his over-complex tripartite mechanism (bhāvaktva, sādhāraṇīkaraṇa, bhojakatva). Bharata's and Kālidāsa's presentation of nāṭya as a yajña rendered delightful to the senses was, instead, taken for granted by classical playwrights and traditional commentators, including Abhinava, even if the implications of this homology were never made publicly explicit for obvious reasons. The generalized process of 'identification' (tanmayībhavana through the nāyaka-yajamāna) that sustains our enjoyment of rasa also ensures that the rest of us 'connoisseurs' (vicariously) participate willy-nilly in the sacrifice, whether we know it or not.

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The Metaphysics of Non-Dual Consciousness : Abhinavagupta and Gaudapada

V. Sujata Raju

The present paper is an attempt to analyse the nature of Consciousness according to Kashmir Shaivism and the early Advaita Vedanta philosophy.

Absolute non-dualism is the basic principle of the philosophy of Kashmir Shaivism and all the other principles of this philosophy rest on this non-dualistic foundation. It asserts that all phenomena that ever appear in the universe enjoy an eternal existence within Absolute Consciousness. Consciousness is capable of appearing as everything in the universe by its own free will. There is only one conscious Reality and because of Its divine blissful nature It creates the universe evolving into the trinity of all forms of diversity, unity in diversion and absolute unity.

According to Advaita Vedanta, Consciousness is self-manifesting, non-dual and non-intentional principle of awareness. Consciousness is not an object, nor an entity, nor an idea of concept but rather the ever present "substratum" which allows for "sentience", "intelligence", "vitality" and "experience". Consciousness remains ever unaffected, unqualified, untouched by the phenomenal universe. Consciousness is not born, nor are things perceived by it born. Origination is mere illusion, Non-origination is the Absolute Truth.

In the contemporary world, torn apart by caste, creed, gender and religious differences, an understanding of the nature of Consciousness stands as a statement of hope, as an injunction to live a just and virtuous life, to pursue higher knowledge and to transcend the delusion of both the "other" and suffering.

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Mahāmāheśvara Ācārya Abhinavagupta- The interpreter of Trika as per Vedas

Giri Ratna Mishra

॥शिवाधानस्वाधान॥

शिव उवाच

मथित्वा ज्ञान दण्डेन वेदागममहार्णवम्।

सारज्ञानेन मया देवि कुलधर्मः समुद्धृतः॥10॥

(श्री कुलार्णव तन्त्रम् 2-उल्लास)

Mathitvā jñāna daṇdena vedāgamamahārṇavam /

Sārjñānena mayā Devi kuldharaḥ samudhṛtaḥ //10//

This is long held strive of *Tāntrikas* to correlate the *Tantras* with *Vedas*, there are numerous such *ślokas* in which Lord *Śiva* has mentioned that the *Vedas* are the source of origin of *Tantras*. Whenever the *Tāntrikas* used to give their opinion on *Brahma* and world etc. the question was raised asto how the opinion is valid as per *śrutis*. *Rājānaka Jayaratha* also replies to such a question while commenting on *ś*-1.18 of *Śrī Tantrāloka*:

'ननु एवंविधा श्रुतिर्न काचिदुपलभ्यत इति किं प्रमाणम्।'

Nanu evaṁvidhā śrutirna kāciduplabhyata iti kiṁ pramāṇa /

The question is regarding the belief that how the *śrutis* (*Vedas*) approve the concept of evolution of *Śaiva Āgamas* from the *Vāka*? The *Śrutis* which support this are of *Śrīmat Chāndogya Upaniṣat*:

यदग्ने रोहितँ रूपं तेजसतद्रूपं यच्छुक्लं तदपां यत्कृष्णं तदन्नस्यापागादग्नेरग्नित्वं वाचारम्भणं विकारो नामधेय त्रीणि रूपाणित्येव सत्यम्॥1॥

Yadgne rohitaṁ rūpaṁ tejasatadrūpaṁ yacchuklaṁ tadapāṁ yatkṛṣṇaṁ tadagnsyāpāgādagneragnitavaṁ vācārambhaṇaṁ vikāro nāmadheyatrīṇi rūpāṇityeva satyam ll1ll (*Śruti*-6.4.1)

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Here it is said that red is the colour of fire, white is the colour of water and black is the colour of earth (thus) vanishes the fire-hood of fire and all the transformation happens by the virtue of speech the true are these three colours only. The prior *Śrutis* says that the world expands in the set of three only etc. This in itself is the great exposition of *Trika* and there are many more *Śrutis* found elsewhere which support this. Further (*ibid* 7.2.1 to 2)

वाग्वाव नाम्नो भूयसी वाग्वा ऋग्वेदं विज्ञापयति यजुर्वेदँ सामवेदमाथर्वणं चतुर्थमितिहासपुराणं पञ्चमं वेदानां वेदं पित्र्यँ राशिं दैवं निधिं वाकोवाक्यंमेकायनं देवविद्यां ब्रह्मविद्यां भूतविद्यां क्षत्त्रविद्यां नक्षत्रविद्याँ सर्पदेवयजनविद्यां दिवं च पृथिवीं च वायुं चाकाशं....

Vāgvāva nāmno bhūyasi vāgvā ṛgvedaṁ vijñāpayati Yajurvedaṁ sāmvedamātharvaṇaṁ cathirthamitihāsapurāṇaṁ pañcamaṁ vedānāṁ vedaṁ pitryaṁ rāśiṁ daivaṁ nidhiṁ vākovākyaṁekāyanaṁ devavidyāṁ brhamavidyāṁ bhūtavidyāṁ kṣatravidyāṁ nakṣatravidyāṁ sarpadevayajanavidyāṁdivaṁ ca pṛthivīṁ ca Vayuṁcākāśaṁ.....

Here it is clearly said that whatever exists in this world be them *Vedas* or various *Vidyās* or this entire creation they all evolve from *Vāk*hence the *Trika śāstars* too evolve from *Vedas*.

स यो वाचं ब्रह्मेत्युपासते यावद्वाचो गतं तत्रास्य यथाकामचारो भवति यो वाचं ब्रह्मेत्युपासतेऽस्ति भगवो वाचो भूय इति वाचो वाव भूयोऽस्तीति तन्मे भगवान्ब्रवीति॥2॥ इति द्वितीयः खण्डः॥

Sa yo vācaṁ brahmetyupāsate yāvadvāco gataṁ tatrāsya yathākāmacāro bhavati yo vācaṁ brhemtyupāsate 'sti bhagavo vāco bhūya iti vāco vāva bhūyo 'stīti tanme bhagvānbravīti ll2ll it idvitīyaḥ khaṇḍaḥ ll

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This *Śruti* says that the one who worships this *Vāka* as *Brahma* earns the freedom of movement up to the range of *Vāka*, this is explained as *khecarīsāmya* in *Śrī SrīParātrīśikā*.

Actually *Mahāmāheśvara Ācārya Abhinavagupta Jī* didn't authored any *Upaniṣat* or any other kind of scripture which is known to us as *Śrī Tāntrāloka*. He authored the *Brāhamaṇagrantha* of *Tāntrika śākhā* of *Vedas*. *Brāhamaṇa grantha* comprises of three sections, *Brāhamaṇa* which consists the ritualistic parts; *araṇyaka* which consists of worship part and third is *Upaniṣat* which deals with *Brahma*. All these aspects are present in *Śrī Tantrāloka*. Apart from it as per *Śābarabhāśya* on *Mimānsā sutras*, the definition of *Brāhmaṇagranthas* is:

हेतुर्निर्वचनं निन्दा प्रशंसा संशयो विधिः।
परक्रिया पुराकल्पो व्यवधारण-कल्पना।
उपमानं दशैते तु विधयो ब्राह्मणस्य वै ॥

The paper would deal with salient features of *Anuttara,Trika, Krama* and *Kula* as per *Vedas*, to show that they are the gist of *Vedas* and then it would show that how *Mahāmāheśvara Ācārya Abhinavagupta Jī* fulfilled the gap by writing *Tāntrika Brāhamaṇa grantha*, while analysing the characteristics of *Srī Tantrāloka* on the bench mark of *Brāhamaṇa granthas*.

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Contribution of Abhinavagupta to the development of Pratyabhijñā philosophy

Geetika Kaw Kher

The Pratyabhijñā School of philosophy is based on monistic ŚaivaTantrās and their ultimate philosophy that there is no difference between the nature of the ultimate reality and the nature of individual self. Only thing which keeps this knowledge veiled and differentiations active is the veil of Māyā which the system believes can be lifted by dawning of the essential knowledge of Pratyabhijñā, 'the ultimate recognition by which we endeavour to recall and reunite the former states of consciousness' and in short is a kind of reasoning by which we ascend from a present consciousness to a higher one.

Somānandā's Śivadṛsti was the first philosophical text of the school which has sown the seeds for later philosophical and metaphysical treatises to come. According to Abhinavagupta Utpalācārya's works are his reflections on Śivadṛsti. Hence we can see Abhinavagupta, Utpalācārya and Somānandā as Pratyabhijñā triad out of which Abhinavagupta became most popular for his elaborate commentaries, compilations and brilliant works like ĪśvaraPratyabhijñāVimarśinī and ĪśvaraPratyabhijñāVivrtiVimarśinī. The dry logic of the Epistemological schools of Buddhist philosophy was soon countered by this very dynamic and vibrant system of thought which focused on the SvātantryaŚakti of Lord Śiva. The thought that the language has the potential to reveal the nature of universe opened vistas for symbolic significance of language, including omnipresence of Śiva.

This paper will focus on some salient features of ĪśvaraPratyabhijñāVimarśini, Abhinavagupta's commentary on Utpalācarya'sĪśvaraPratyabhijñāKārikā and explore the concept of cognitive power as explained and discussed by Abhinavagupta. Belonging to a lineage of preceptors starting from Somānandā, he was initiated into the system by his Guru Lakṣmanagupta who had been a direct disciple of Utpalācarya. Importance of Dikṣa, an act where-by spiritual knowledge is imparted and bondage of innate ignorance is

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removed has been stressed on by all the stalwarts of Śaiva philosophy. Monistic Śaiva thought not only explains those experiences which are due to the working of the mind, the intellect and the sense organs collectively or individually but also those in which they are perfectly at rest and in which therefore consciousness is free from all kinds of affection. Tremendous importance is given to 'realized knowledge' hence it is the experience of the author or the philosopher and his/her realization through spiritual practice which forms the bulwark of this system i.e. the notion of the scholar as a yogi which will be discussed at length in the paper.

Universal appeal of Pratyabhijñā philosophy arises as it blends both rational and emotional side of a person hence venturing into an array of subjects comprising metaphysics, epistemology, aesthetics and philosophy. The concept of Camatkāra which was later developed and elaborated extensively by Abhinavagupta grew out of this branch of knowledge raising the status of art to that of creation of the universe and hence considering entire creative process as a universal play.

अभिनवगुप्त सम्मत वस्तुवाद का खण्डन और स्वतन्त्राद्वैत का मण्डन

अम्बिकादत्त शर्मा

अपने स्वरूप की खोज और गन्तव्य की जिज्ञासा भारतीय दर्शनों की मौलिक अभीप्सा रही है। निगमागमिक परम्परा के सभी दर्शन इसी मूलभूत अभीप्सा के साथ प्रसूत हुए हैं। परन्तु देखने लायक बात यह है कि अद्वैतवादी अथवा अद्वयवादी दर्शनों ने इस मौलिक अभीप्सा के साथ जितना न्याय किया है उतना भेदवादी, द्वैतवादी और बहुत्ववादी दर्शनों ने नहीं किया है। भारतीय परम्परा में अद्वैतवादी अथवा अद्वयवादी दर्शनों की बहुलता और उनके बहुमुखी विकास का यही रहस्य है। इस रहस्य में एक मूलगामी प्रश्न छिपा हुआ है कि निगमागमीय परम्परा के अद्वैतवादी दर्शनों में किसे परात्पर अद्वैतभूमि पर प्रतिष्ठित किया जाय। पारम्परिक रूप से मधुसूदन सरस्वती और शंकर चैतन्य भारती ने इस प्रश्न पर केवलाद्वैती दृष्टि से विचार किया है। २०वीं शताब्दी में के.सी.भट्टाचार्य, टी.आर.कृष्णमूर्ती और ए.के.चटर्जी जैसे दार्शनिकों ने इस प्रश्न पर विचार करते हुए यह निष्कर्ष निकाला है कि अद्वैतवादी प्रकार के दर्शनों के तीन मौलिक

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(ज्ञानात्मक, इच्छात्मक और भावनात्मक) प्रारूप हैं और सभी प्रकार के अद्वैतवादी दर्शनों का इन्हीं तीनों में अन्तर्भाव किया जा सकता है। महामहोपाध्याय गोपीनाथ कविराज जैसे आचार्य परमचेतना को प्रकाश-विमर्श स्वरूप में अवधारित करने वाले शिवाद्वयवाद को परात्पर अद्वय भूमि पर प्रतिष्ठित करते हैं। स्वत्रन्त्राद्वैत इसी की अपर संज्ञा है और अभिनवगुप्त इसके प्रतिष्ठापक आचार्य हैं। परात्पर अद्वयवाद की दार्शनिक अपेक्षा यह होनी चाहिए कि वह भेद का समूल उच्छेद न करे और साथ ही साथ उस भेद की व्याख्या वस्तुतन्त्रात्मक रूप से न कर उसकी प्रतिष्ठा प्रमातृनिष्ठ रूप में करें। इस दार्शनिक अपेक्षा को मनुष्य की तत्त्वजिज्ञासा से लेकर सौन्दर्य विवक्षा तक जिस सम्यकता के साथ स्वतन्त्राद्वैत की आचार्य परम्परा ने निभाया है उतना अन्यत्र दुर्लभ है। प्रस्तुत शोधपत्र में इसी दार्शनिक अपेक्षा की आधारभूत संरचना को अभिनवगुप्त सम्मत वस्तुवाद के खण्डन और स्वतन्त्राद्वैत के मण्डन की मूलगामी दार्शनिक योजना के साथ प्रस्तुत किया गया है।

REFLECTIONS OF ABHINAVAGUPTA ON AESTHETIC EXPERIENCE

Hariram Mishra

Āchārya Abhinavagupta is considered to be an expert in the fields of spirituality, culture, tantrism, philosophy, dramaturgy, literary theories and aesthetics. He is attributed to as many as 44 works in different fields, some of which are his seminal discourses and some commentaries on others' works. Though mainly a Kashmir Śaiva philosopher his contribution to the field of literary criticism is remarkable. He is the finest illustrator of the aesthetic experience or Rasānubhava in dramaturgy as well as poetics. He is the celebrated author of two commentaries: Abhinavabhāratī on Natyaśāstra and Locana on Dhvanyāloka. In both the works he has presented a deep philosophical exposition of the aesthetic experience. It is because of his strong philosophical background that Abhinavagupta takes the aesthetic experience beyond the limitations of the ego-centric experiences and places it next to Brahmasvāda i.e. the experience of ultimate truth. This paper concentrates on issues related to the

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predecessors of Abhinavagupta, whom he refers to in his works, his philosophical insight towards literary criticism and his influence on later literary critics of India.

In Abhinavagupta's time there were a lot of commentaries and critical works on the Rasa theory (or the theory of aesthetic experience) which he refers to and discusses many a times in Abhinavabhāratī and Locana. This paper will discuss how and why did Abhinavagupta felt the requirement to write his own commentary on this issue? And how were the commentaries available to him were unable to illustrate the exact nature of aesthetic experience, according to him?

The paper will also discuss the philosophical framework that Abhinavagupta follows even while commenting upon literary theories. It will deliberate upon his exposition of the concept of Sādhāraṇīkaraṇa in this context and from where does he derive this concept from? The discussion ends with explaining Abhinavagupta's contribution to the field of literary criticism and his influence on the later literary critics of Sanskrit.

Abhinavagupta of 20th Century Swami Lakshman Joo

Makhanlal Kokiloo

"Kāśmīr Śaivism has penetrated to that depth of living thought where diverse currents of human wisdom unite in a luminous synthesis".
-Rabindranath Tagor

Introduction:

Importance of Kāśmīr Śaivism. Its origin and line of 'Guru Parampara" from Durvāsa Ṛṣi to Swami Lakṣmaṅ Joo of Kāśmīr. Swami Lakṣmaṅ Joo's childhood, his family background, school education, influence of Swami Ramji, his family Guru and Spritual teacher, the greatest exponent of Śaiva Āgamas and Śāmbhava Yogi of the time. Founder of TRIKA ĀSHRAM in the heart of Srinagar, Kashmir near the ancestral home of Swami Lakshman Joo. His disciples His chief disciple Swami Mahtabkakji, who later initiated Swami Lakṣmaṅ Joo.Influence of initiation. Advant of yogic

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excellence and intencity of Renunciation. His seclusion. His sādhana Śadhuganga. Distrust towards worldly pleasures. Search for internal peace.Meeting with elevated souls of India outside his home town. A visit to Mahatma Gandhi's sevagram, Sabarmati Ashram. His visit to Pondicherry's Arbindo Ashram, Raman Maharshi's Ashram etc.
Sawamiji's 1st ashram at hillock of Ishwar village shifted to present Nishat Ashram in 1963 due to some unavoidable circumstances.Swamiji's Sunday classes to propagate Kāśmīr Śaivism at Nishat Ashram.

Ashram Activities

Swamiji's love for Sanskrit scholars.Swamiji's national and international disciples.Swamiji's Guru Bhati. Maryādā Purshotam Swami Lakṣmaṅjoo.

Swamiji's participation in all India Tantra-Sammelana, Sampurnananda University, (Varanasi). His talk on Kuṇḍalinī VijñānaHis meeting with Gopinath Kaviraj there.

Honours Confered

His meeting with Maheshyogi in Kashmir. His meeting with swami Muktanand of Geneshpuri.

His western disciplies. His first western scholar disciple Prof. Lilion Siiobourm, having a distinguished carrer at the institute of indological Research in Paris. Studied a number of books on Kāśmīr Śaivism on 1957 on American Scholar of comparative religion "PAUL REPS" studied Trika Darshan from Swamiji. Published a numbers of book including the famous "ZenFlesh Zen Bones" book explaining swamiji's teaching of the ancient text Vijñānabhairava in its fourth chapter. His other famous disciples and student namely Dr.Alexix S anderson, mark S.G. Dyezkowashi, Prof. R. Gnoli from Italy, Harvey P Alps, J.G. Arubura, Gerald J. Larson and K. Shvaraman; Bettina Baumer, etc.
His visit to Nepal and then to his first visit to U.S.A. with his foreign disciples.
Swamiji's love for music. Samiji's love for Parmahansa Rmakrishna Swami Ranganathananda's special visit to Srinagar and his meeting with Swamiji at RamaKrishna Ashram Karan nagar and his talk in Iswar Ashram Hall of Nishat.

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Shaiva institute at Gupta Ganga. A centre for all religions and spiritual acitivites of Swamiji's Ashram. Hub of Sunday classes and other literary activities. The institute was construction of Dr. Karan Singh for propogation of Kāśmīr Śaivism under the guidance of Swami Lakshmanjoo. Dr. Karan Singh was devotee and follower of Swamiji Maharaj.

Swamiji's religious tours along with his devotees. Swamijis meeting with Swami Shivananda Saraswati of Rishikesh. Swamijis disciples and their contribution to Kashmir Śaivism.
Swamiji's most experienced disciple amongst all Smt. Sharika Devi. Her devotion; Gurubhakti and yogic achievements.

Swamiji's Celebrations
Swamjiji Birthday celebrations
Swamiji's conception of constructing Para Bhairava Dham and Amṛteśvara Bhairava temple with his Ashram Complex.
Turmoil in Valley. Swamiji's state of highest yogic stage during that period.Continuing construction work of Havan shalla and Satsangh Hall.

Last days of Swamiji's Jīvan Līlā

Formation of Ishwar Ashram Trust as per his own will. Publication of MĀLINI Journal. Highlight the important theories of Kāśmīr Śaivism. Conducting seminars, workshops, lecture series relating Kāśmīr Śaivism. Recently 10 days seminar was conducted at Swamiji's Shrinagar Ashram in connection with Abhinavagupta's Sahasrabdi Programme. Distinguished all India and international scholars participated in that seminar.
For propagation of Kāśmīr Śaivism new ashram started functioning at Bombay, Bangalore, and upcoming in Kolkata, besides Jammu and Delhi Ashram.
Activities of Ishwar Ashram Trust.

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Amalgamation of Science and Spirituality at Harihar Trika Ashrama Maheshwar

Mohanlal Gupta

This Institute named by Maa Prabha Deviji of Īśwara Ashram Srinagar as *Harihar Trika Ashram* in Maheshwar (M.P.) came into existence on 10th January 2010 when my beloved and revered spiritual preceptor Shree Harvilas Sharma lit the inaugural lamp. It is run and maintained by a registered public trust "Vishwatma Nyas".

The aim of the institute is to propagate the wisdom of Kāśmīra Śaivism, Non-dual philosophy and teachings of Tantrāloka of Abhinavagupta in light of modern understanding in contemporary language.

The institute is entirely free. No charge is levied on seekers. A person of any age, sex, caste, creed or nationality can take benefit of the services.

The Ashram has a reasonably large library which includes about 4000 titles on Upaniṣads, Vedas, Purāṇa, Gītā, Tantra, Poetry, Biographies, Itineraries, Metaphysical and Mystic sciences and number of magazines.

The regular program is organized on every Thursday evening where I give an hour's lecture on Kāśmīra Śaivism. The main aim is to put the subject in simple contemporary language with routine life examples to clarify the concepts of non-dualism. In understanding non-dualism one needs to overcome his common sense and this is why some meditative procedures are mandatory to halt our dualistic thought process.

Spiritual concepts are best understood by examples. No doubt it is always oversimplification but this is the best way to communicate a concept where words are always inefficient. It is like describing the indescribable.

The Ashram had a festival time when in March 2011 Maa Prabha Deviji of Īśwara Ashram Srinagar visited here and stayed for 4 days.

The prayer of the Ashram is a single line - **"Grant us Lord the vision with which you see the world".**

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In the year of 2112, two devotee ladies, disciples of Maa Poornpragya Devi (disciple of Akhandanand Saraswati) of Udiya baba tradition visited the Ashram and attended few lectures. They suggested us to record the lectures. Since then we have begun to record the lectures. Now the recorded material is being gradually uploaded on "YouTube". Anyone interested may search the link 'Harihar Trika Ashram' on YouTube and download the lectures.

Reflections of Śaiva Mysticism in the Vākhs of Lalleśvarī

Advaitavadini Kaul

Lalleśvarī is a renowned woman saint-poetess of the 14th century Kashmir. Her powerful Vākhs, initially come down by the word of mouth, have left immense impact on the Kashmiri mind which remains undiminished even after the passage of about seven centuries. In the 18th century Pandit Bhaskara Razdan, for the first time prepared a collection of the Vākhs in Śāradā script and gave it a title as *Lallavākyāni*. This manuscript is preserved in the Oriental Research Library of J&K State. In due course there came up some more collections of the Vākhs along with translations also. Some have been translated into Sanskrit as well.

The Vākhs of Lalleśvarī reflect upon her deep sense of compassion, mystical insight and spiritual vision and a profound awareness of the human condition. The Śaiva world view makes her look at the existence as manifestation of one indivisible Consciousness. Śaiva philosophy of Kashmir forms the basis of her thought. She is known as Śaiva yoginī for her Vākhs amply reflect upon yogic techniques, coupled with her own perceptions and experiences.

She received initiation from a preceptor in the line of the traditional Śaiva ācāryas. As a Śaiva practitioner she happened to have the experience of various spiritual stages till she achieved her Supreme Goal. She seems to have adopted Kuṇḍalinī yoga, also know as Laya yoga, in her spiritual advancement to achieve Oneness with Supreme. She has presecribed definite regulation for the realization of Supreme Goal in one's own being. There is profound use of the technical terms of the Śaiva yoga as *nāda, bindu, anāhata, kha-svarūpa, śūnya laya, aham-vimarśa*, Parama Śiva and many more.

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PARTICIPANTS

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Prof. Navjivan Rasthogi

Navjivan Rastogi is former Professor & Head of the Department of Sanskrit, and Hony Director, Abhinavagupt Institute of Aesthetics &Śaiva Philosophy, Lucknow University.

He has authored several Books, including Krama Tantricism of Kashmir Vol. – 1, 1979 Introduction To The Tantrāloka of Abhinavagupt with Viveka of Jayaratha (edited in 8 volumes jointly with R.C.Dwivedi, 1987, काश्मीर शिवाद्वयवाद की मूल अवधारणाएँ, 2002, काश्मीर की शैव संस्कृति में कुल और क्रम-मत, 2011, अभिनवगुप्त का तंत्रागमीय दर्शन, 2012.

A few of his projects/collaborations in press are Abhinavā : Perspectives on Abhinavagupt (essays in memory of Prof. K.C.Pandey on Aesthetics and Kashmir Śaivim (Ed.), Word-Index of the Trantraloka. काश्मीर शिवाद्वयवाद में प्रमाण चिन्तन, लालभाई दलपतभाई भारतीय संस्कृति विद्यामंदिर, अहमदाबाद.

Prof. Kamalesh Dutt Tripathi

Prof. Kamplesh Datta Tripathi, Professor, Emeritus, Department of Religious and Agamic Studies (Dharma-Agama), Faculty of Sanskrit Learning and Theology, Banaras Hindu University, Varanasi, is a scholar of Kashmir Non-dualistic Philosophy, Vyakarana, Agama, Natyasastra and Natyashastric traditional Indian Theatre.

Having taught 11 years (1958-70) in an Associated College of Allahabad University, he joined Banaras Hindu University in 1970 as a Lecturer in religion and taught Religion and Philosophy as Reader (177-86) and Professor (1987). Besides, he taught Paninian Grammer and Sanskrit Poetics in Faculty of SLT. He is credited to start the programme of Teaching and Research in Agama/Tantra in the Deptt. Of Religious Studies which was, then, renamed as the Department of Religious & Agamic Studies (Dharma-Agama). He has been Dean of the Faculty for two terms and retired in the year 2000. He has also been a member of Executive Council, B.H.U.(2000-2003) and rejoined the Deptt. Of Dharma Agama as Professor Emeritus in 2007.

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An alumni of Deptt. Of Sanskrit, University of Allabhabad, Allahabad, he studied Veda and other disciplines with Prof. Ksetresh Chandra Chattopadhyay, Vyakarana with the eminent traditional scholar Prof. Bhupendra Pati Tripathi and 'Vakyapadiyam' as well as Kashmir Saivism with Mahamahopadhyaya Pt. Rameshwar Jha, an eminent scholar of Varanasi.

He was appointed director of Kalidasa Akademi, Ujjain for two terms (19181 and 2003).

Prof. Bettina Sharada Bäumer

Bettina Sharada Bäumer, Indologist from Austria and Professor of Religious Studies (Visiting Professor at several universities), has lived and worked in Varanasi since 1967. She is the author and editor of a number of books and over 50 research articles. Her main fields of research are non-dualistic Kashmir Śaivism, Indian aesthetics, temple architecture and religious traditions of Odisha, and comparative mysticism. She has been Coordinator of the Indira Gandhi National Centre for the Arts, Varanasi. She has translated important Sanskrit texts into German and English. Her important publication is *Abhinavagupta's Hermeneutics of the Absolute. Anuttaraprakriyā* (2011). In 2015 she received the Padma Shri award from the President of India. At present she is National Fellow at the Indian Institute of Advanced Study, Shimla (2015-16). She has been organising wide-ranging seminars on Kashmir Śaivism in India and Europe for the last 20 years.

Prof. Lyne Bansat-Boudon

Lyne Bansat-Boudon is Professor in the Section des sciences religieuses at the École Pratique des Hautes Études (EPHE) in Paris, and an Honorary Senior Member of the Institut Universitaire de France (IUF). Her main fields of research are Sanskrit Literature and

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Poetics, Aesthetics and the Śaiva tradition. She published in 1992 Poétique du théâtre indien. Lectures du Nâtyaçâstra, and, in 2006, as the chief editor of the volume and a translator, Théâtre de l'Inde ancienne, Gallimard (Bibliothèque de la Pléiade).

Prof. Bharat Gupt

Bharat Gupt is a versatile and renowned speaker and a scholar of Hindi, English, Sanskrit and Greek. He taught at Delhi University for 40 years, and has delivered more than 2000 lectures on a variety of topics over the past 3 decades in several countries, including Belgium, USA, Canada, Greece and India.

He is an authority in ancient Greek and Indian drama. He has been lecturing regularly at eminent centers such as the India International Center, India Habitat, and Indira Gandhi National Centre for the Arts and the Vivekananda International Foundation. His most recent activities include participation in a Hindu Jewish Dialogue with Swami Dayanand Saraswati and Jewish Grand Rabbi Sperber in New Delhi, India. As part of Year of India in Canada 2011, he gave lectures in the Eminent Lecturer Series Facilitated by Indian High Commission Currently he is invited for lectures on Culture to Students of Satyajit Ray Film Institute Kolkata.

He writes regularly for research journals, national and international newspaper on cultural and educational issues. He is M.A. in English from University of Toronto and a Ph.D in English from MS University of Baroda, India. He has also worked in classical studies, theatre, music culture and media studies and researched in Greece as Senior Fellow the Onassis Foundation.

Prof. Radhavallabh Tripathi

Prof. Radhavallabh Tripathi is one of the senior-most professors of Sanskrit in the country. Widely acclaimed for his original contributions to the study of Natyashastra and Sahityashastra, he has published 109 books, 183 research papers and critical essays as well as

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translations of more than 30 Sanskrit plays and some classics from Sanskrit into Hindi.

He has served as Dean Faculty of Arts in Dr. Harisingh Gour University for two terms; and being the senior most professor of the University acted as the Vice-Chancellor for about six months, was twice appointed as Vice-Chancellor by Hon. Governor of M.P. for temporary periods.

He has received more than 20 national and international awards and honors for his literary contributions; including Sahitya Akademic Award for Sanskrit Poetry and Shankar Puraskar of K.K. Birla Trust for his Natyashastravishvakosha-(in four volumes) he was deputed as Visiting Professor at Silpakorn University, Bangkok by ICCR, new Delhi.)

Prof. Tripathi has visited Holland, Australia, Germany, Thailand, UK and other countries on various academic assignments. He has delivered a dozens of key-note addresses and a large number of special lectures for International/National seminars etc.

He has been referred in various research journals on Indology. Research of Ph.D. has been completed as well as is being carried on his creative writings in Sanskrit in a number of Universities. Gyanayani, a quarterly Journal in Hindi, published a special number devoted to his life and writing.

Dr. S. Shyamkishore Singh

Dr. S. Shyamkishore Singh was teaching philosophy in Gauhati University and Manipur University. Retired as Professor & Head of Philosophy Department, Manipur University. His Ph.D. thesis was on the Aesthetics of Kant and Abhinavagupta. He is associated with the Project of the History of Indian Science, Philosophy and Culture PHISPC (Funded by the Ministry of H.R.D., Govt. of India) as Volume Editor and Guest Editor of the journal SANDHAN. He has published two books on Philosophy and edited three volumes. He has published about 90 research papers in philosophy, art and culture.

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Under PHISPC, he is editing volumes on Tribal Religion, Manipuri Culture and Assamese Culture.

He was a member of the Indian Council of Philosophical Research (ICPR). He was nominated as the General President of the 88th Session of the Indian Philosophical Congress, held at Madurai in 2014.

Dr. Ernst Fürlinger

Ernst Fürlinger: born 1962 in Linz (Austria). Studies of catholic theology (University of Salzburg) and religious studies (University of Vienna). 2001-2006 research on Non-dualistic Kashmir Shaivism in Varanasi: studies with Pt. H.N. Chakravarty, B. Bäumer and of Sanskrit at BHU. 2005 PhD in Religious Studies (University of Vienna) with a study on Non-dualistic Kashmir Shaivism (partly published as "The Touch of Shakti", New Delhi 2009); 2012 Assistant Professorship in Religious Studies at University of Vienna. Since 2011 Head of the Center for Religion and Globalization, Danube University Krems (Austria).

Dr. Mayank Shekhar

Mayank Shekhar is working as Post-doctoral fellow in Kalakosa division of the Indira Gandhi National Centre for the Arts, New Delhi. He has done his M.Phil and Ph.D. from Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. His M.A. is from Banaras Hindu University, Varanasi. His area of specialization is Abhinavagupta's philosophy and aesthetics.

Prof. Kapil Kapoor

Dr. Kapil Kapoor, former Professor of English, Centre for Linguistics and English, and Concurrent Professor, Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. He was Dean of the School of Language, Literature and Culture Studies, JNU, from 1996-1999

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and Rector (Pro-Vice-Chancellor) of the University from 1999- 2002. He retired from JNU in 2005.

He is the Editor-in-Chief of the 11-Volume Encyclopaedia of Hinduism (sponsored by Parmarth Niketan/Indian Heritage Research Foundation, USA) that has recently (January 2012) been published. He is the Chief Editor of the Sahitya Akademi sponsored Encyclopaedia of Indian Poetics, a UNESCO project, that is under publication.

He is a nominated Visiting Professor at the Irish Academy of Cultural Heritages, University of Ulster, U.K. and Nominated Member, Advisory Board for India Studies, Trinity College Dublin. He was nominated Birla Foundation Fellow in 2007 and UGC Emeritus Fellow at JNU, his parent university, 2007-2009. He is Adviser to CBSE, New Delhi for English since 2000. He has been nominated by Punjabi University Patiala as a Fellow for the S. S. Noor Fellowship for 2011-2013.

Dr. Kapil Kapoor has been a nominated Member of the Governing Body of Indian Institute of Advanced Study (IIAS), Shimla and of the Governing Body of Indian Council of Philosophical Research (ICPR), a Member of the Monitoring and Planning Committee of Central University of Higher Tibetan Studies, Sarnath. He was nominated member of the Academic Council of the Central Institute of English and Foreign Languages, Hyderabad and of the Executive Councils of Central University of Hyderabad and of Gurukula Kangri, Haridwar. He is currently Chairman of India Policy Foundation and Member of the Planning Committee of the proposed Sanchi University of Buddhist Studies.

His teaching and research interests include literary and linguistic theories, both Indian and Western, philosophy of language, nineteenth century British life, literature and thought and Indian intellectual traditions. He has been lecturing on these themes and has written extensively on them. He has been teaching for fifty years; 41 scholars worked for Ph.D. and 36 for M.Phil. with him.

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His two books, Dimensions of Panini Grammar: Indian Grammatical System and Text and Interpretation: The Indian Tradition, were published in 2005. Indian Knowledge Systems (2 Vols.), edited by him, was also published (2005). Literary Theory, Indian Conceptual Framework (1998); Canonical Texts of Literary Criticism (1995); Language, Literature and Linguistics. The Indian Perspective (1994); and South Asian Love Poetry (1994) are among his earlier publications. His book Rati-Bhakti in India's Narrative Traditions [Hindi] written as a Birla Foundation Fellow, 2007 – 2008 has been published 2 in 2011. His book Abhinavagupta Manuscripts and Irish-Indian Anthology (with Professors Welch and Mac Mathuna of the University of Ulster as co-editors) are under publication. Has delivered lectures by invitation in several universities in India, including IITs, and published around 90 articles in the areas of Indian and Western philosophy, grammar, literature and aesthetics and 19th Century British literature. In 2008, he lectured in the House of Lords, UK, on 'Democracy and Polity' and from 2005 to 2009, he delivered invited lectures each year in the Irish Academy of Cultural Heritages, University of Ulster, UK.

He was honored in 2003 by MHRD, India, for his contribution to Sanskrit and in 2010 by Shiksha Sanskriti Utthana Nyasa for his contribution to Indian education. On October 2, 2011 he was honored at Los Angeles by the Uberoi Foundation California USA for his contribution to Linguistics and Indic Civilization Studies. He has been honoured in 2012 as a distinguished scholar by Kunwar Narendra Pratap Singh Kalyankari Trust Gorakhpur. He is at present chancellor in Mahatma Gandhi Hindi Vishvavidyalaya, wardha.

Dr. Mark Dyczkowski

Dr. Mark Dyczkowski is one of the world's foremost scholars on Tantra and Kashmiri Trika Shaivism and has lived and worked in India for close to forty years. Both a scholar and a practitioner, he was initiated by the great Indian teacher Swami Laksmanjoo in the year

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1976. He has an undergraduate degree from Banaras Hindu University and a Ph.D. from Oxford University, where he researched Kashmir Shaivism under the guidance of Professor Alexis Sanderson. Mark has published extensively including the 14 volume Manthanabhairava Tantra (Manthānabhairavatantram Kumārikākhaṇḍaḥ. The Section concerning the Virgin Goddess of the Tantra of the Churning Bhairava, translated and annotated by Mark S.G.Dyczkowski.) and is considered to be one of the world's leading authorities on Tantric Shaivism. He is affiliated with several major academic institutions in India and has lectured in Universities in Europe, the States and India.
In addition to his academic pursuits, Mark has studied sitar throughout this period, and his present teacher is the great maestro Budhaditya Mukherjee. During these years of musical study he collected over 1,500 compositions for sitar, and, since the mid 1970s, has given public performances in many countries, including India.

Dr. Shruti Rai

Dr. Shruti Rai is as an Assistant Professor in the Department of Sanskrit, University of Delhi. She has completed her M. Phil. and Ph.D. from Jawaharlal Nehru University in the field of Kashmir Shaivism under the guidance of Dr. Rajnish Kumar Mishra. The topic of her M.Phil. Dissertation is "Abhasa : Its philosophy and Aesthetics" and the topic of Ph.D. thesis is "Shaiva philosophy of language: Issues, Interfaces Expositions (with special reference to works of Acharya Abhinavagupta). She has attended many national & international seminar/conferences and has publications in reputed journals too.

Prof. Raffaele Torella

Raffaele Torella is Professor of Sanskrit at University of Rome "Sapienza", where he has also taught for long Indian Philosophy and Religion, and Indology. He is the coordinator of the South Asia Section in the Sapienza Doctoral Course in "Civilisations and cultures

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of Asia and Africa". Director of *Rivista degli Studi Orientali* and *Rivista di Studi Sudasiatici.His* Fields of research is Kashmir Śaivism, linguistic speculation, Buddhist epistemology and manuscriptology. He was the Former member (2006-2010) of the Consiglio Accademico, and President of the Research Committee of the "Ateneo Federato delle Scienze Umane, delle Arti e dell'Ambiente" (Rome Sapienza). Currently, member of the Giunta di Presidenza of Facolty of Lettere e Filosofia.

Many research journeys to India and Europe with stays at the major indological institutions and MSS libraries. Active participations in several international conferences (VI to XIII World Sanskrit Conference, etc.).

He has many publications; The *Īśvarapratyabhijñā-kārikā of Utpaladeva's with the Author's Vṛtti. Critical Edition and Annotated Translation*, Motilal Banarsidass, repr. Delhi 2013; *Śivasūtra with Kṣemarāja's Vimarśinī*, Adelphi, Milan 2013 (in Italian); *The Philosophical Traditions of India: an Appraisal*, Indica Books, Varanasi 2011; (with G. Boccali) *Eros and emotions in India and Tibet* (Einaudi, Turin 2007; in Italian). He has been the scientific responsible and co-author of the section "Science in India" in the multivolume work *History of Science* (Rome 2002; in Italian). Along with Bettina Baümer, he has organised the first International Workshop on Utpaladeva (Indian Institute for Advanced Study, Shimla 2010). Forthcoming books: *Utpaladeva, Philosopher of Recognition*, edited by R.T. and B. Baümer, Shimla; *Fragments from Utpaladeva's Īśvarapratyabhijñā-vivṛti*, critical edition and English translation; *The Saṃvitprakāśa of Vāmanadatta*, critical edition and English translation.

Dr. Rajnish kumar Mishra

Dr. Rajnish Mishra teaches at the Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. Since last 15 years he has been teaching and supervising doctoral and post-doctoral researches in the areas of Indian and Western Literary Theories, Sanskrit Linguistics, Kashmir Shaivism, Buddhism, Indian Philosophical Systems and Indian Intellectual Traditions. He has been intensely working on the foundational epics that form a golden chain, namely,

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The Ramayana, *The Mahabharata*, *The Iliad*, *The Anaeid* and *The Shahnama*.

He has published a widely reviewed book Buddhist *Theory of Meaning and Literary Analysis*, 20 research papers/chapters/book-reviews in various journals and books. He presented around 75 research papers in national and international seminars and conferences. He is Associate Editor of *Encyclopaedia of Hinduism*, (in 11 vols.), Assistant Editor of *Encyclopaedia of Indian Poetics* (of Sahitya Akademi) and *Mutual Regards: An Irish-Indo Anthology* (British Council Project).

Dr. Mishra had been offered the prestigious Prof. H. Zimmer's Chair for two years at South Asian Institute, University of Heidelberg, Germany to teach India's Intellectual History.His forthcoming book is *Shaiva Philosophy and Literary Theory.*

Dr. Małgorzata Sacha

Małgorzata Sacha (b. 1963, Cracow, Poland) is an Associated Professor with habilitation at the Institute for the Study of Religions, Faculty of Philosophy, Jagiellonian University, Poland. He has memberships of European Federation for Psychoanalytic Psychotherapy in the Public Sector, European Society of Religious Studies, Polish Society of Psychology of Religion and Spirituality and Polish Association of Psychoanalytic Psychotherapy. He has written two books entitled '*Ginefobia w kulturze hinduskiej. Lęk przed kobietą w dyskursie antropologicznym i psychoanalitycznym (Gynephobia in the Hindu Culture. Fear of woman in the anthropological and psychoanalytic discourse*), Wydawnictwo Uniwersytetu Jagiellońskiego, Krakow, 2011' and '*Tam, gdzie pustka staje się światłem. Symbol światła w doktrynie i praktykach siddhajogi (Where the Void becomes the Light. The Symbol of Light in the Doctrine and Practices of Siddha Yoga)*, NOMOS Publishing House, Kraków, 1999'. He has written many article, edited two books, delivered many lectures in universities, attended many international conferences and presented their research papers. His current project Possession cults. The psychoanalytic look (book project); is on process. Presently he is doing research in the area of Hindu studies (Hindu tantra, religious icon, women in India), ritual studies, psychology of religion,

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psychoanalysis and psychoanalytic anthropology, gender studies.

Prof. Makarand R. Paranjape

Makarand R. Paranjape, Professor of English at the Centre at Jawaharlal Nehru University, New Delhi, earned his Masters and Doctorate from the University of Illinois at Urbana-Champaign (USA). Among his recent book publications are: *Cultural Politics in Modern India: Postcolonial Prospects, Colourful Cosmopolitanism, Global Proximities* (Routledge, 2016), *The Death and Afterlife of Mahatma Gandhi* (Routledge, 2014), *Making India: Colonialism, National Culture, and the Afterlife of Indian English Authority* (Springer, 2013), *Altered* Destinations: *Self, Society, and Nation in India* (Anthem Books, 2009), *Another Canon: Indian Texts and Traditions in English* (Anthem Books, 2009), and *Sacred Australia: post-secular considerations* (Melbourne: Clouds of Magellan, 2009).

Apart from books in Criticism, Professor Paranjape has published poetry collections and works of fiction (two novels and a collection of short stories). Among his latest creative writing publications are: *Transit Passenger/Passageiro em Transito* (Humanitas, 2016), *Confluence* (New Delhi: Samvad India, 2007), and *Partial Disclosure* (New Delhi: Mantra Books, 2005) – poetry collections; and, *Body Offering* (New Delhi: Rupa, 2013) and *The Narrator: A Novel.* (New Delhi: Rupa, 1995) – fiction. The books edited by Professor Paranjape include *Swami Vivekananada: A Contemporary Reader* (Routledge, 2015), *Healing across Boundaries: Biomedicine and Alternative Therapeutics* (Routledge, 2015), *Bollywood in Australia: Transnationalism and Culture* (Co-edited with Andrew Hassam. University of Western Australia Press, 2010), and *Indian English and Vernacular India* (Co-edited with GJV Prasad. Pearson Longman, 2010)

Professor Paranjape's distinguished service abroad includes the inaugural Erich Auerbach Visiting Professoring in World Literature, University of Tuebingen, Visiting Senior Research

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Fellowship, Asia Research Institute, CAPES Visiting Professorship, University of Sao Paulo, Brazil, Shivdasani Visiting Fellowship, Oxford Centre for Hindu Studies, University of Oxford, and the inaugural ICCR Chair in Indian Studies, South Asian Studies Programme, National University of Singapore.

Prof. Neerja Mattoo

Neerja Mattoo taught English in the Government College for Women, Srinagar as lecturer, professor, Head of Department for nearly four decades before retiring as Principal. She was awarded a British Council Visitorship to the University of Oxford and the HRD Ministry's Senior Fellowship in Literature to work on Kashmiri women poets, including Lal Ded and Rupa Bhawani. She has published three books of translations of Kashmiri short stories into English: " The Stranger Beside Me", " Contemporary Kashmiri Short Stories" and "Kath—Stories From Kashmir". A coffee table book, "The Trefoil Land—Kashmir Jammu and Ladakh" was co authored by her. She has edited a book, "Shaktyollasah" on the Saiva Yogini Sharika Devi and another one on Bhagwan Gopinath with Prof. A.N. Dhar. She has also edited a revised edition of J.L. Kaul's "Kashmiri Lyrics". A cook book, "Sal- A Feast of Kashmiri cuisine" written by her, has proved to be very popular. She has participated in several national and international seminars and her papers have been published in books and journals.

Dr. Manasvini M Yogi

Dr. Manasvini M Yogi is an Associate Professor of Philosophy and Coordinator of the Department of Multi Media and Mass Communication at Indraprastha College for Women, University of Delhi, India and has been teaching for last 38 years.

She is PhD in Philosophy on 'Euthanasia: Its Moral Implications' (Univ. of Delhi) 1998.

And PhD in Mass Media on 'Study of Tools of Advertising and its Ethical Implications'.

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She was awarded a Gold Medal (Univ. of Delhi) 1978 for securing first position in M.A Philosophy and also awarded Gold Medal for securing first position in Masters in Journalism and Mass Communication (MJMC) in 2011.

Her field of Specialization and interest is in Indian Philosophy, Applied Ethics, Media Laws and Media Ethics, Cinema Studies, Advertising and Aesthetics.

She has published two Books and various articles in books and journals.

She has presented papers at National and International conferences on varied subjects in Philosophy and Mass Communication.

She has been involved in syllabus restructuring at the University of Delhi in Philosophy and Mass Communication for many years. Was a member of the Academic Council, University of Delhi for two terms and has served as a member in various academic forums and contributed actively.

Dr. RekhaNavneet

Dr. RekhaNavneet is an Associate Professor in the department of Philosophy, GargiCollege(D.U.). She holds a Ph.D degree in Philosophy from University of Delhi, and has over 21 years of teaching experience. Alongside this, she has been pursuing a constant research in areas of interest like Platonic studies, Aesthetics, Applied Ethics and Gender studies, and has been working on inter-disciplinary perspectives of these. She has presented papers at Global Conferences held by inter-disciplinary.net for six consecutive years, and has four of these papers in hard copy volumes published by Id.Net press(U.K.). A chapter on 'The Ethical and Mystical Import of *Kama*: Sexual and Erotic Passion in Classical Indian Tradition' has been published in an Anthology on Philosophy of Love and Sex, entitled, *Desire, Love and Identity*(ed) Gary Foster, OUP: Canada(October,2016). Her other interests include watching movies, plays, writing face-book blogs, reading both fiction and non-fiction and just connecting with people on-line and off-line.

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Shri Mani Shanker Dwivedi

Mani Shanker Dwivedi is a Research Scholar of Jawaharlal Nehru University, New Delhi. He has completed his B.A. (Hons.) from Banaras Hindu University, Varanasi, M.A. and M.Phil. from Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi and submitted Ph.D. thesis to the Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. His area of Research is Sanskrit Grammar and Kashmir Shaivism. His one book entitled 'Tātparyavṛtti' and many Research papers has published in research journals and seminar's proceedings. He has attended and presented his paper in many national & international seminars/conferences/workshops. Presently he is working as a Research Assistant in Kalakosa division of the Indira Gandhi National Centre for the Arts, New Delhi.

Dr. R. Nagaswamy

Dr. R. Nagaswamy (b.1930), M.A., Ph.D., Former Director of Archaeology, Tamil Nadu and Former Vice Chancellor , Kanchipuram University, and former Visiting Professor, JNU in Aesthetics of Indian art, has specialized in Indian Art History, Archaeology, Epigraphy, Temple Art and Culture, Sanskrit and Tamil literature, South Indian Numismatics, Ancient Law and Society, and Indian Dance and Music. He has Several Books to his credit in English, Tamil and Sanskrit and is the leading Expert in the country on South Indian Bronzes. He has over four hundred Research articles in Indian and International Journals and was the first to Initiate Underwater Archaeological exploration of the Coast of Pumpuhar in Tamil Nadu.

He directed the Sound and Light programme at the 17th cent Royal Palace at Madurai in 1980.He appeared in the London High Court as an expert witness in the now famous London Nataraja case and was mainly instrumental in winning the case that brought the Nataraja back

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to India. Along with Dr Kapila Vatsyayana he started the now world famous Chidambaram Natyanjali Dance festival 30 years ago.
A keen student of Music and dance he himself led twice troupes of Dancers to Germany, Sweden, UK, USA and Canada presenting many dance dramas on historic themes. He has been awarded by the Tamil Nadu Government, the prestigious Kalaimamani title for his contribution to Tamil Art and Culture. Recipient of several public honors he was recently awarded the "Sekkilar Tamil Peraciriyar" title for his contribution to the study of Periyapuranam. His Website <tamilartsacdemy.com> is a mine of Information.

Dr. Jawaharlal Kaul

Padmshree Kaul started his career from Times of India as a working journalist. He attained his superannuation from Indian Express Group of newspapers in the year 2000. He was awarded the Padam Shri for his long time service in journalism. As a working journalist Kaul covered all the major events in India including JP Movement and emergency in seventies, surrender of dacoits, assassination of former Prime Ministers Mrs. Indira Gandhi and Rajiv Gandhi, socialist as well as BJP movements in the country, terrorism in J&K and after that. Mr Kaul has also written a book on Indian journalism "Patarkarita Kaa Bazzar Bhav" which was released by Bhopal University. Mr Kaul is presently president of J&K Study Centre. He is also the working president of Abhinav Gupt Samaroh Samiti which is observing the year 2016 as the millennium year of this world renowned philo sopher and art critic.

Dr. Sunthar Visuvalingam

Sunthar Visuvalingam is an independent researcher on Indic traditions based in Chicago since 2001. His PhD thesis on "Abhinavagupta's Conception of Humor: Its Resonances in Sanskrit Drama, Poetry, Hindu Mythology and Spiritual Praxis" (1984) was strongly recommended for a DLitt degree and earned him a personal

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commendation from the Vice-Chancellor of Banaras Hindu University. He has collaborated throughout in his wife Dr. Elizabeth Chalier-Visuvalingam's extensive fieldwork on the anthropology of the supreme tantric (Kaula) deity Bhairava in Banaras, Katmandu, and elsewhere in South Asia. Their paradigm of "transgressive sacrality" (in the Hindu tradition), was the object of a three-panel pilot international conference at the South Asia Annual conference at the University of Wisconsin at Madison (1985). Among their joint-papers proposing an acculturation model Indian religious history is "A Paradigm of Hindu-Buddhist Acculturation: Pacali Bhairab of Katmandu" (Evam, 20014), "Between Mecca and Banaras: An Acculturation Model of Hindu-Muslim Relations" (Islam and the Modern Age, 1993), "Bhairava in Banaras: Negotiating Sacred Space and Religious Identity" in Visualizing Space in Banaras (2006), and "Violence and the Other in Hinduism and Islam" (Perspectives on Violence and Othering in India, 2015). He has guest-edited and written the comprehensive introductory overview "Towards an Integral Appreciation of the Aesthetics of Rasa," for the collective volume on Abhinavagupta: Reconsiderations (Evam 2006) and contributed the chapter on "Hinduism: Aesthetics, Drama, Poetics" to the Oxford Handbook of Religion and the Arts (2014, ch.24). His publications, including the forthcoming "Indian Carnival and Human Freedom: From Transgressive Sacrality to Global Spring?" Bakhtin in India (2017), based on his keynote address at this international conference (Gandhinagar, 2013), are inspired by Abhinavagupta's vision and way of thinking. Since 2001 he has been hosting and animating the svAbhinava.org global website for collaborative multilingual publishing that aims to apply and extend Abhinava's insights, making them more accessible to non-specialists.

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Shri Giri Ratna Mishra

Giri Ratna Mishra (b. 1982) is a basicly an enginer but is a sanskrit scholar also. He has completed his B.Tech.(Electronics & Communication) degree from U. P. Technical University Lucknow in 2006. He has worked in GMR Airport Developers LTD as a Project Engineer at IGI Airport (T3) New Delhi, and as an Executive Trainee at RGIA Hyderabad. He has associate also in Wipro BPO. He has published many books related to Sanskrit entitled *Śrī Uḍḍiśa Tantra, Śrī Kālī Tantra & Śrī Rudracaṇḍī, Śrī Rudracaṇḍī: Śrī Durgā Saptaśati, Srī Bhūtadāmara Tantra, Śrī Mātṛkācakra Viveka, Śrī Bagalātattva Prakāśikā.*

Dr.Geetika Kaw Kher

Dr. Geetika Kaw Kher is currenly an Assistant Professor at Amity School of Fine Arts (ASFA) and teaches Art History, Aesthetics and Art Critical theories. Former UGC Junior Research Fellow she has completed her doctoral research from the Department of Art History and Aesthetics, M.S University Baroda on *'Dynamics between Philosophy and Practice in Lakuliśa-Pāśupata order'*. Her research interests include bearing of religious and textual sources on Art, various schools of Kashmir Śaivism, world literature, cultural studies and mythological studies.

प्रो० अम्बिकादत्त शर्मा

प्रो० अम्बिकादत्त शर्मा (जन्म १९६०) काशी की पाण्डित्य परम्परा और आचार्य कुल में दीक्षित दर्शनशास्त्री हैं। इन्होंने दर्शनशास्त्र में एम. ए. (१९८५) एवं पी-एच.डी. (१९८८) की उपाधि काशी हिन्दू विश्वविद्यालय तथा बौद्धदर्शनाचार्य (१९९५) की उपाधि सम्पूर्णानन्द संस्कृत विश्वविद्यालय, वाराणसी से प्राप्त की है। भारतीय तत्वविद्या, प्रमाणशास्त्र, भाषादर्शन और साभ्यतिक अध्ययन के ये परिपृच्छाधर्मी अध्येता हैं। अब

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तक इनके द्वारा लिखित एवं सम्पादित ग्रन्थों में स्वातन्त्र्योत्तर दार्शनिक प्रकरण सीरीज़ के अन्तर्गत - समेकित दार्शनिक विमर्श (२००५), समेकित अद्वैत विमर्श (२००५),भारतीय दर्शन के ५० वर्ष (२००६) तथा समेकित पाश्चात्य दर्शन समीक्षा (२०१२) - और भारतीय दर्शन में प्राप्यकारित्ववाद (२००६), इन डिफेन्स ऑफ मेटाफिजिक्स (२००८), अभिनवगुप्त का तन्त्रागमीय दर्शन (सम्पा. २०१२), वेदान्त दर्शन के आयाम (२०१२), भारतीयता के सामासिक अर्थ-सन्दर्भ (२०१५) इत्यादि बहुमान्य और उल्लेखनीय कृतियाँ हैं। इसके अतिरिक्त इन्होंनं मीमांसा पदार्थ विज्ञानम (१९९४), तप्वोपप्लवसिंह (२१०५), बौद्ध प्रमाण दर्शन (२००७, २०१६) का हिन्दी अनुवाद एवं महामहोपाध्याय फणिभूषण तर्कवागीश की विश्व- प्रसिद्ध बड़ गला कृति न्यायदर्शनम के हिन्दी रूपान्तरण का सफल सम्पादन भी किया है। भारत के वैचारिक स्वराज और राष्ट्रभाषा के राजपथ पर दर्शन के क्षेत्र में विशिष्ट योगदान एवं प्रगत शोधपरक गवेषाणाओं के लिए इन्हें विश्वविद्यालय अनुदान आयोग द्वारा रिसर्च अवार्ड (२००६) तथा राष्ट्रभाषा प्रचार समिति, मध्यप्रदेश द्वारा नरेश मेहता स्मृति वाङ्मय सम्मान (२००७) से सम्मानित किया गया है। प्रो० अम्बिकादत्त शर्मा सम्प्रति डॉ० हरिसिंह गौर केन्द्रीय विश्वविद्यालय, सागर (म.प्र.) में दर्शनशास्त्र के आचार्य तथा दर्शन प्रतिष्ठान, जयपुर से प्रकाशित पत्रिका 'उन्मीलन' के सम्पादक, डॉ० हरीसिंह गौर विश्वविद्यालय की शोध-पत्रिका "मध्य भारती" के प्रधान सम्पादक और अखिल भारतीय दर्शन परिषद् के महामंत्री हैं।

Dr. Hari Ram Mishra

Dr. Hari Ram Mishra has been in academics for past two and a half decades now. He started working in Sanskrit Department, University of Allahabad as Pool-officer and research associate after having finished his PhD in Sanskrit with a specialization in grammar and poetics. He joined the distinguished Jawaharlal Nehru University in 2002, where he is working as an Assistant Professor in the Special Centre for Sanskrit Studies. He has taught a varied number of courses which include Sanskrit Philosophy of Language, Sanskrit Literary Criticism, Comparative Aesthetics and Poetics among others. Under his supervision, some students have been awarded PhD and MPhil in the field of literary criticism working especially on Abhinavagupta's commentaries and philosophy.

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Dr. Mishra has authored three books: *Vyakarana Tantra ka Kavyashastra par Prabhava*, *Pali-Prakrit Mimansa* and *Yagyavalkya-Shiksha*. He has written several research papers on aesthetics, philosophy, grammar and literary criticism which have been published in various journals and as seminar proceedings. Dr. Mishra has also visited the UK, USA, Trinidad and Tobango to present his researh papers.

Dr. Triloki Nath Ganjoo

Dr. Triloki Nath Ganjoo is a great scholar was awarded Sharda Samman at 3rd World Kashmiri Pandit Conference in Jammu organised by Panun Kashmir. Sharda Samman is awarded to distinguished individuals/institutions as a token of community's appreciation of their contribution to Kashmiri Pandit cause in exile. Born in 1931 his educational qualifications include Hons in Sanskrit, Hons in Hindi, Diploma in Teaching, Bachelor of Education,MA (Hindi),Ph. D (Diachronic Linguistic Study of Kashmiri Language).

Methodical study of Kashmiri Shaivism

Study of Kashmiri Shaivism as per GURUKUL system at auspicious feet of Gurudeva Swami Govind Kaul, the prime disciple of MahaMahesvaracharya Swami Ram, Shaiva (Trika) Ashram, Fateh Kadal, Srinagar, Kashmir, J & K, India.

Summary of Professions

- Reader P. G Hindi Deptt. The University of Kashmir, Srinagar, KMR.
- Professor Teaching of Hindi, SSM P. G. Degree College, Srinagar, KMR
- Professor of Sharda Script (The Palaeography of Ancient Kashmir), NMM, Indira Gandhi Nation Centre for Arts, New Delhi. This is the present profession and the nature of job is to decipher the Sharda Sanskrit Manuscript and their detail cataloguing thereby.

He has written a number of books and many of his research paper have been published in leading journals and magazines.

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Prof. Makan Lal Kokiloo

Prof. Makan Lal Kokiloo retired as Professor and Head of the Department of Sanskrit and Jammu and Kashmir state Government College with 35 years of teaching and lecturing experience. Makan Lal Kokiloo is a direct disciple of Shaiva Acharya Swami Lakshmanjoo Maharaj, the internationally revered master of Kashmir Shaiva Philosophy.

Born and raised in Srinagar, Kashmir, it was natural for Prof. Kokiloo to choose Kashmir Shaivism as his subject of specialization. It is pertinent to mention that in the presence of his master, Swami Lakshmanjoo Maharaj, Prof. Kokiloo was regularly requested to deliver discourses on selected Shiva text at the Kashmir Shaiva Institute, Gupta Ganga, Srinagar, Kashmir. Under the auspices of Dr. Karan Singh and the Dharmath Trust, this institute was established by Swami Lakshmanjoo Maharj in the year 1970.

Prof. Kokiloo is a recognized Shaiva Scholar who has made visit aborad to deliver lecture on Swami Lakshmanjoo's teaching and practices. Besides, he has attended International and National seminar on Kashmir Shaivism regularly. From March 19th to 22nd 2016, he was guest speaker at a National Seminar on Kashmir shaivism at the Ramakrishna Mission Institute of Culture, in Gol Park, Kolkata.

Having gained extensive knowledge from his teacher and master, Prof. Kokiloo has edited, translated and authored various books on Kashmir Shaivim. It should be noted that Swami Lakshmanjoo Maharaj was recognized by many as the 'Abhinavagupta' of the 20th Century.

Prof. Kokiloo is a traditional Sanskrit Scholar, having learned Sanskrit from his early childhood. He gained complete command in various branched of knowledge, after passing Shastri (Honours in Sanskrit), M.A. Sanskrit, M.A.Hindi, Shitya Acharya, M.O.L. from E.P. University?

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Dr. Mohanlal Gupta

Dr. Mohanlal Gupta (b.1956) MBBS, is a medical practitioner. He is practicing internal medicine for over 35 years and actively running an Ashram named "Harihar Trik Ashram" where he delivers a lecture every Thursday evening based on Kashmir Shaivism. His interest is in Universal citizenship, Non-dual philosophy, Kashmir Shaivism, Quantum mechanics, Uncertainty theory and explaining concepts of non-dualism on the basis of observations of modern physics in simple non-mathematical terms.

He had immense interest in modern physics since his school days. This continued all through his professional career. In the year 1999 he met his preceptor accidentally. Thereafter for next 7 years his preceptor taught him Upanishads. For this he stayed at his residence at Manawar town of District Dhar MP on different occasions for a total of 840 days. Later he suggested him to study Kashmir Shaivism and for that he sent him to Maa Prabha Deviji of Ishvar Ashram Srinagar. He also suggested him to change the town of his residence and shift his medical practice to Maheshwar. After this migration he gathered some friends and materialized the concept of an Ashram which provided a place for studies in Kashmir Shaivism, while continuing his medical practice at Maheshwar. Here he tries to explain universal citizenship in the light of Kashmir Shaivism and scientific vision with contemporary language and examples of day to day life. While interviewing patients for their medical ailments he tries to instil love, faith and spirituality in them which gives him satisfaction.

Dr. Advaitavadini Kaul

Advaitavadini Kaul is Associate Professor of Inter Disciplinary Study of the Arts within Indian tradition at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. Here, she has been initiating research projects in association with scholars of international recognition. Many of these projects have already culminated in well-received and well-known published volumes, each presenting an analytical study of a particular aspect of Indian art and aesthetics within an overall Indian world view. Her own research and

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publications are mainly focused on Kashmir and various aspects of its cultural heritage, intellectual traditions and historiography. Besides her contribution of about forty research articles, she is the author of a book on *Buddhist Savants of Kashmir – Their Contributions Abroad* and has edited a few volumes. She is the co editor of Kalatattvakosa volume IV

On *Srsti-vistara: Manifestation of Nature* and a few volumes are in hand for editing at the moment. She comes from a family of Śaivas of Kashmir.

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Unavailable Texts of Abhinavagupta:

➢ *Kāvyakautukavivaraṇa*

Bhaṭṭa Tota — illustrious teacher of Abhinavagupta in the field of performative art — has written a text titled *Kāvyakautuka* [*The wonder of Poetry*] dealing with the issues of aesthetics. The commentary that his disciple Abhinavagupta wrote on the text is known as *Kāvyakautukavivaraṇa*. Abhinavagupta informs about the text in his *Locana* by saying:

मोक्षफलत्वेन चायं परमपुरुषार्थनिष्ठत्वात् सर्वरसेभ्यः प्रधानतमः। स चायमस्मदुपाध्यायभट्टतौतेन काव्यकौतुके, अस्माभिश्च तद्विवरणे बहुतरकृतनिर्णयपूर्वपक्षसिद्धान्त इत्यलं बहुना॥

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Locana third Uddyota, pp-394

➢ *Śivadṛṣṭyālocana*

Plausibly, it is a commentary on Somānanda's *Śivadṛṣṭi*. Abhinavagupta informs about the above commentary in his *Parātriṁśikāvivaraṇa-*

यथोक्तं मयैव शिवदृष्ट्यालोचने 'प्रेषोऽपि स भवेद्यस्य शक्तता नाम विद्यते ।'

Parātriṁśikāvivaraṇa, pp-116

➢ *Kramakelī*

In his commentary titled *Parātriṁśikāvivaraṇa* on *Parātriṁśikā*, Abhinavagupta informs that he has written a commentary titled *Kramakelī* on the text titled *Kramastotra*. This *Kramastotra* is different from his own composition of the same title.

उक्तं च क्रमस्तोत्रे

सर्वार्थसंकर्षणसंयमस्य
यमस्य यन्तुर्जगतो यमाय ।
वपुर्महाग्रासविलाससक्तं
संकर्षयन्तीं प्रणमामि कालीम् ॥

इति। व्याख्यातं चैतन्मया तट्टीकायामेव क्रमकेलौ विस्तरतः ।

Parātriṁśikāvivaraṇa, pp-236

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➢ *Padārthapraveśaniryaṇaṭīkā*

In *Parātriṁśikāvivaraṇa*, Abhinavagupta mentions that he has written a text titled *Padārthapraveśaniryaṇaṭīkā* which plausibly deals with the philosophical terms of Pratyabhijñā School.

.....न च अनुसंधानं ज्ञानाभावेन सह स्यात्- अनुसंधायाः स्मृतिभेदे तस्याश्च अनुभवोपजीवित्वेऽनुभवाभावात् । वितत्य च विचारितं मयैतत् पदार्थप्रवेशनिर्णयटीकायाम्.....।

Parātriṁśikāvivaraṇa, pp-162

➢ *Prakaraṇavivaraṇa*

The *Prakaraṇavivaraṇa* was a commentary on *Prakaraṇastotra*. Abhinavagupta informs about the text in his *Tantrasāra*.

यदाहुः भूतिराजगुरवः- "क्षेपाज्ज्ञानाच्च काली कलनवशतयाथ.....।' इति । एष च अर्थः तत्र तत्र मद्विरचिते विवरणे प्रकरणस्तोत्रादौ वितत्य वीक्ष्यः ।

Tantrasāra, pp-30-31

➢ *Kathāmukhatilaka*

In *Īśvarapratyabhijñavivṛtivimarśinī*, Abhinavagupta mentions the above text which deals with the explanation of sixteen categories of Nyāya philosophy and its opposition with Buddhist philosophers.

तत एव संशयादिषोडशपदार्थदृष्टया निरूप्यमाणो न्यायः परं सम्यक् व्युत्पादयतीति अक्षपादमुनिनिरूपितामेव दृष्टिमनुज्झन्

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सम्यग्व्युत्पादकः 'शास्त्रकारः' इति उच्यते । सौगतप्रभृतयस्तु तत्कारिणश्च तद्वेषिण इति । एतच्च मया कथामुखतिलके वितत्य निरूपितम्, अन्वेष्यं तत एव ।
Īśvarapratyabhijñavivṛtivimarśinī, vol I, pp-20

The text titled *Gurunāthaparāmarśa* (verse 9) also attests that Abhinavagupta has written *Kathāmukhatilaka* which deals with *vāda* especially and throws light on the sixteen categories of the Nyāya Philosophy.

ग्रन्थः कथामुखमहातिलकाभिधानः
न्यायोक्तषोडशपदार्थनिरूपणाभिः ।
यो वादिनां व्यरचयद्विजयाय वादे
तस्मै नमोऽभिनवगुप्तगुरूत्तमाय ॥

➢ *Śivaśaktyavinābhāvastotra*

In his commentary *Gītārthasaṁgraha* on *Bhagavadgītā*, Abhinavagupta informs that he has written the above *stotra*.

तथा च मयैव शिवशक्त्यविनाभावस्तोत्रे-

तव च काचन न स्तुतिरम्बिके
सकलशब्दमयी किल ते तनुः ।
निखिलमूर्तिषु मे भवदन्वयो
मनसिजासु बहिष्प्रसरासु च ॥
इति विचिन्त्य शिवे शमिताशिवे
जगति जातमयत्नवशादिदम् ।
स्तुतिजपार्चनचिन्तनवर्जिता
न खलु काचन कालकलापि मे ॥
Gītārthasaṁgraha XV.19

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➢ *Tattvādhvaprakāśana*

Jayaratha, commentator of the *Tantrāloka*, in his *Viveka* informs us that the above text has been written by Abhinavagupta.

ग्रन्थकृता च तत्त्वाध्वप्रकाशनादौ तत्र तत्र तन्मतानुवर्तनमेव कृतम् ।
Tantrāloka-Viveka, XI.28

➢ *Devīstotravivaraṇa*

Gītārthasaṁgraha on *Bhagavadgītā* records that Abhinavagupta has written the above text which is a commentary of Ānandavardhana's *Devīstotra*.

विस्तरस्तु भेदवादविदारणादिप्रकरणे देवीस्तोत्रविवरणे च मयैव निर्णीतः....

Gītārthasaṁgraha VI.30

➢ *Bhedavādavidīraṇa*

Gītārthasaṁgraha on *Bhagavadgītā* records that Abhinavagupta has written the above text primarily meant for to refute the dualistic views.

विस्तरस्तु भेदवादविदारणादिप्रकरणे देवीस्तोत्रविवरणे च मयैव निर्णीतः.....

Gītārthasaṁgraha VI.30

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Abhinavabhāratī also mentions the above text.

इह भावानां सत्तासंबन्धनिजलक्षणार्थक्रियाकारित्वादिकृतं यत्सत्त्वं तत्प्रधानकबोधत्वभूतं शपथशरणं, तस्य बोधस्य पारमैश्वर्यं स्वातन्त्र्यं प्रत्यवर्मशात्मकमेव जडवैलक्षण्यादायीति विभक्तमस्मत्परमगुरुपादैः प्रत्यभिज्ञादौ, अस्माभिश्च तद्विवरणे भेदवादविदारणादौ च ।

Abhinavabhāratī, chapter 14, pp-224

➢ *Raurava Vicāra*

Abhinavagupta in his *Vivṛti* of *Ghaṭakarparakāvya* of Kālidāsa, admits that he has written *Rauravavicāra.*

यदुक्तं मया एव रौरवे विचारे

न वै दोषा दोषा नच खलु गुणा एवच गुणा
निबन्धस्वातन्त्र्यं सपदि गुणदोषान् विभजते ।
इयं सा वैदग्धी प्रकृतिमधुरा तस्य सुकवे
र्यदत्रोत्पादादप्यतिसुभगभावः परिणतः ॥

Ghaṭakarpara-vivṛti, verse 21

➢ *Laghuprakriyā*

Laghuprakriyā is a devotional *stotra* of Abhinavagupta which is no longer available. Abhinavagupta in his *Gītārthasaṁgraha* informs about this *stotra.*

तथा च मयैव लघ्व्यां प्रक्रियायामुक्तम्

न भोग्यं व्यतिरिक्तं हि भोक्तुस्त्वत्तो विभाव्यते ।
एष एव हि भोगो यत्तादात्म्यं
भोक्तृभोग्ययोः ॥

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अमुमेवाशयमाश्रित्य लघुप्रक्रियायां मयैवोक्तं –

उनाधिकमविज्ञातं पौर्वापर्यविवर्जितम् ।
यच्चावधानरहितं बुद्धेर्विस्खलितं च यत् ॥
तत्सर्वे मम सर्वेश भक्तस्यार्तस्य दुर्मतेः ।
क्षन्तव्यं कृपया शंभो यतस्त्वं करुणापरः ॥
अनेन स्तोत्रयोगेन तवात्मानं निवेदये ।
पुनर्निष्कारणमहं दुःखानां नौमि पात्रताम् ॥

Gītārthasaṁgraha XII.11

➢ *Pūrva Pañcikā*

Pūrva Pañcikā is a commentary on the *Pūrva Śāstra*, also known as *Mālinīvijayatantra.* Abhinavagupta has written *Pañcikās* on different texts and *Pūrva Pañcikā* is one of them. It is attested by *Parātriṁśikāvivaraṇa* -

निर्णीतं च मयैव श्रीपूर्वप्रभृतिपञ्चिकासु.....।

Parātriṁśikāvivaraṇa, pp-147

Here, the word *prabhṛti* refers to the above text.

➢ *Anuttara-tattva-vimarśinī-vṛtti*

Prof. P. P. S. Shastri's descriptive catalogue of Manuscripts in the Tanjore Palace Library informs that there are two manuscripts of this work, but both are incomplete. The extracts given by Prof. P. P. S. Shastri confirm that it is another smaller commentary of Abhinavagupta on the *Parātriṁśikā* apart from the *Parātriṁśikāvivaraṇa.*

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1988, xxx+296pp., b&w plates, notes, bibl., index, ISBN:81-7017-251-9, RS.600(HB).

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NANDANA CHUTIWONGS
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110. ART AND ARCHAEOLOGY OF SOUTH-EAST ASIA
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C.V. Mess Building

Janpath, New Delhi

Important Telephone Numbers

Joint Secretary, IGNCA	:	011 23389675
Dr. Avaitavadini Kaul, Seminar Co-ordinator & Supervisor	:	9818844338
Shri Mani Shankar Dwivedi, Assistant Co-oridinator	:	9910871089
Indira Gandhi International Airport	:	011-2560200
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Airport	:	0124-3376000
Terminal – 1	:	011 25661080
Terminal-3	:	011 25601017,
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Air India Airport	:	011 49637526,
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For any further information please contact

Shri Vinod Rawat, SO (S&S)	:	9312269285
Shri Jayant Chatterjée, Dy. FA & Sr. AO	:	9810210685
Shri Jawahar Prasad SO (KK)	:	9968315209
Smt. Lakshmi Rawat	:	8826123032
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For any further informational please contact Anita Bhaskar, Anupama Dhawan & Mekhala Mani at the Registration Desk at the IGNCA.

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Indira Gandhi National Centre for the Arts
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